

arts & architecture



MAY 1958



John Ekin Dinwiddle, AIA, Architect

Photo: Phil Palmer

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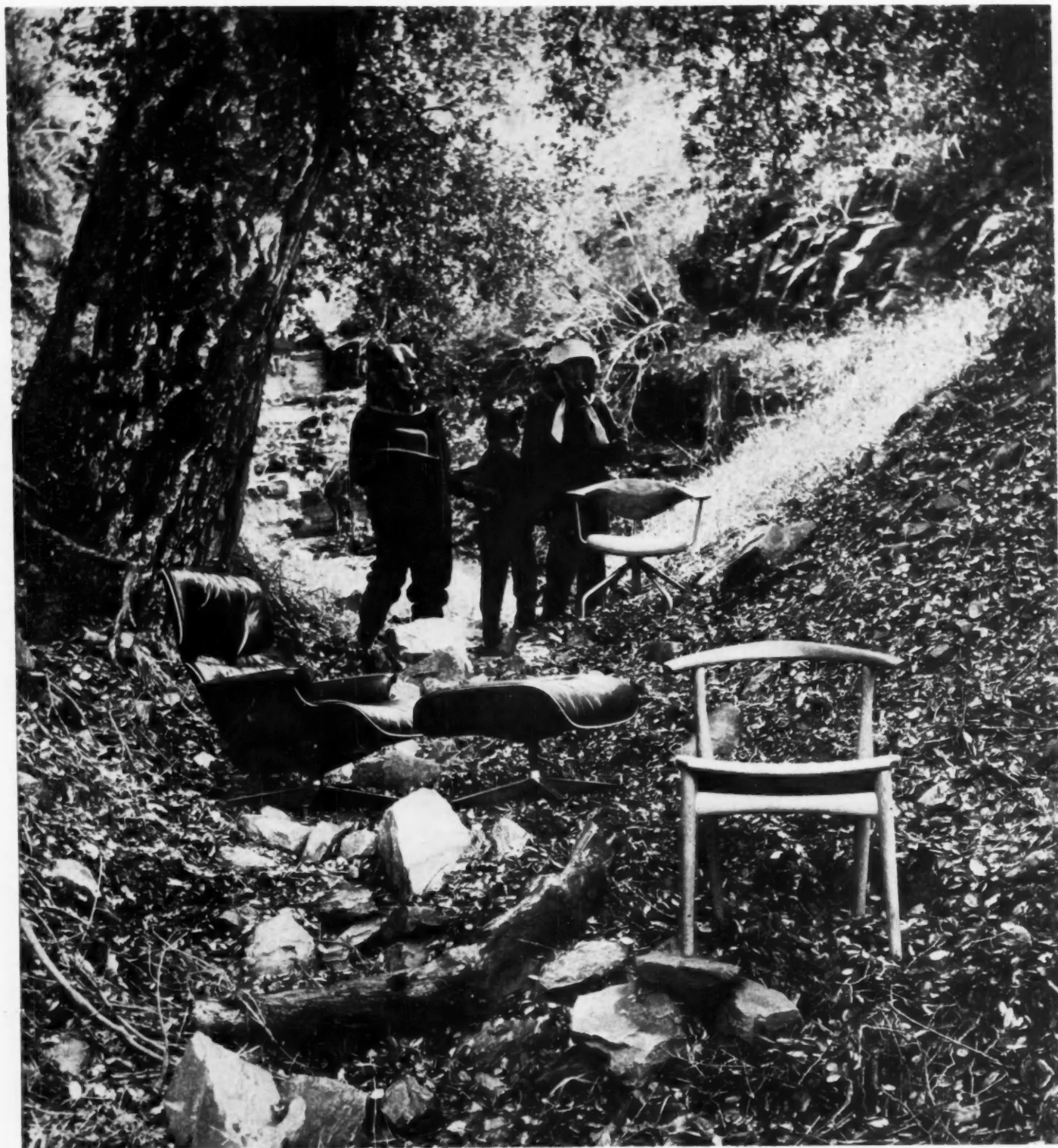
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ART

DORE ASHTON

A dramatic dialogue—or was it a debate?—was underway in Philip Guston's recent exhibition at the Sidney Janis Gallery. It was a dialogue between that which has weight and that which is atmosphere; between that which is sumptuously tangible and that which is evanescent. The fragile and the massive—the two elements which have persisted throughout Guston's work—were posed together in a state of vital tension.

Taking these two elements together with characteristic paint wizardry, Guston has worked avidly, with a nervous intensity underscored. Forms seemed to leap into being in some of the canvases, pushing their way to their places with unbridled energy, lustily holding their ground against the encroachments of environment. And the artist, who has projected all these counterworking forms and elements, rides like an ancient charioteer, holding with all his force the loosened spirit of his steeds, concentrating every nerve to guide the several reins at once and never relinquishing for a moment the heady pace.

But the high-pitched, quick temper of the recent paintings is not the result of expressionist "spontaneity." Guston has deliberately brought together two concepts of structure. Structure is always the key in his work, no matter how light and ethereal his atmospheric effects may be. His history as a painter consistently shows his temperamental affinity for images built into the picture space, governed by a coherent and specific space idea.

The two structural concepts he uses are, in the old-fashioned loose terminology, the linear and the painterly. By linear is meant that which is descriptive of forms, which gives the illusion of volume, of weight moving into the space around it. Those forms are tangible, readable, material. A painting structured around the existence of these illusorily three-dimensional forms assumes a specific, contained space. Painterly structure, on the other hand, can give an ambiguous, atmospheric effect of varied recessions in space. Tonal manipula-

tions of color rather than delineation of forms provides the index to the kind of space expressed. The building up of layers of tone, and brush strokes, is the structure. The effect of non-materiality, of continuous space, of image slipping imperceptibly back and forth in relation to the picture plane predominates. Although both these manners of structuring are normally found together, in Guston's new paintings they are heightened to the point of spellbinding contest.

Just three years ago Guston's paintings veered to the atmospheric. A long-experienced hand sublimated the structure so that it rode be-

Joan Mitchell
Courtesy Stable Gallery
Photographs: Michel Waldberg



Maize



August, Daguerre

neath the shimmering, tremulous surface. Each of the delicate surface strokes had its history (structure) and drew its life from the harrowed and fertilized field beneath. And the image floated in a diffuse, silken atmosphere.

But in the recent paintings, solid, dominating forms arrived on the surface, planting themselves energetically and refusing to be enveloped by their surroundings—refusing, in fact, to cede the slightest power to the lovely vapors worrying their edges. The resultant contest is charged with excitement. It may be, that in posing these antitheses and bringing to the open these complex painting problems, Guston will have a profound effect on contemporary painting.

His paintings in the exhibition were in two scales. The one is romantically dark, with warm grays suffused; the other, exuberantly

(Continued on Page 28)



BELLEVUE METAL PRODUCTS



case study house 21

"One of the most important trends today in the construction of homes is the use of sliding glass doors.

"Because of the confidence placed in the architect's careful selection of products used,

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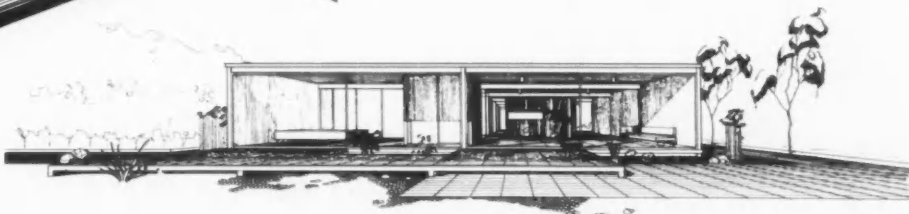
Pierre Koenig

PIERRE KOENIG, A.I.A.
ARCHITECT

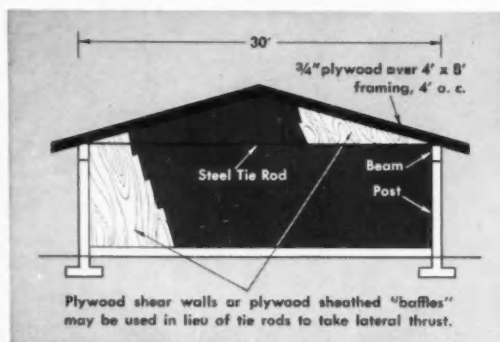
Bellevue Steel Sliding Doors have been selected for the Case Study Home program because of their extensive design, fabrication and superior strength.

Since Bellevue is a Steel Sliding Door it can be painted for interior and exterior color, adding warmth and individuality to the home.

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new approaches to structural design with fir plywood



Tilted roof planes (each a rigid plywood diaphragm) provide mutual support at ridge, permit long, clear spans. Diaphragm action transfers horizontal thrust to steel ties or fir plywood end walls.

FIR PLYWOOD

TENT-SHAPED ROOF UNITS

ARCHITECTS AND ENGINEERS:

John Lyon Reid & Partners, San Francisco, Calif.

Partners in Charge: William A. Gillis, A. I. A.,
and Dr. Alexander Tarics, Structural Engineer

THIS folded plate plywood roof system developed for an expandable community school offers a straightforward solution to the problem of obtaining a high degree of design flexibility at low cost.

The basic tent-shaped canopy units may be placed separately or combined in series or rows to cover any given area. With supports needed only at wide intervals, walls and partitions may be arranged or re-arranged as needed.

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Basic units can be arranged
in series or rows as needed

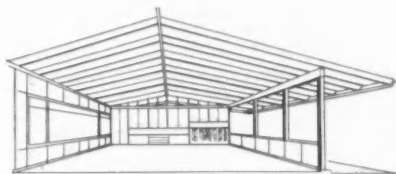


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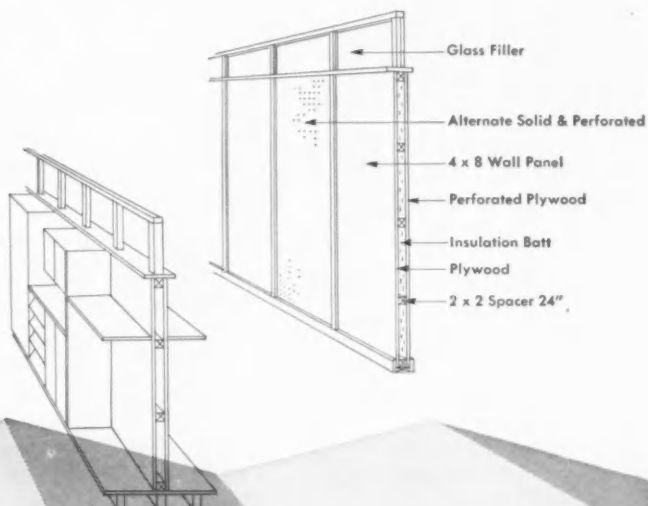
... a portfolio collection of outstanding designs by six leading architectural firms. Material includes details on folded plate roof system shown above. For free copy, write (USA only) Douglas Fir Plywood Association, Tacoma, Wash.

Also write for information about design and engineering consultation services.





The interior may be left open for classroom uses
... or divided into smaller areas by movable partitions

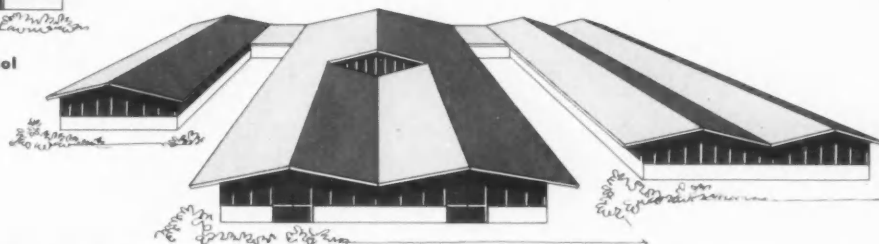


FOLDED PLATE ROOF

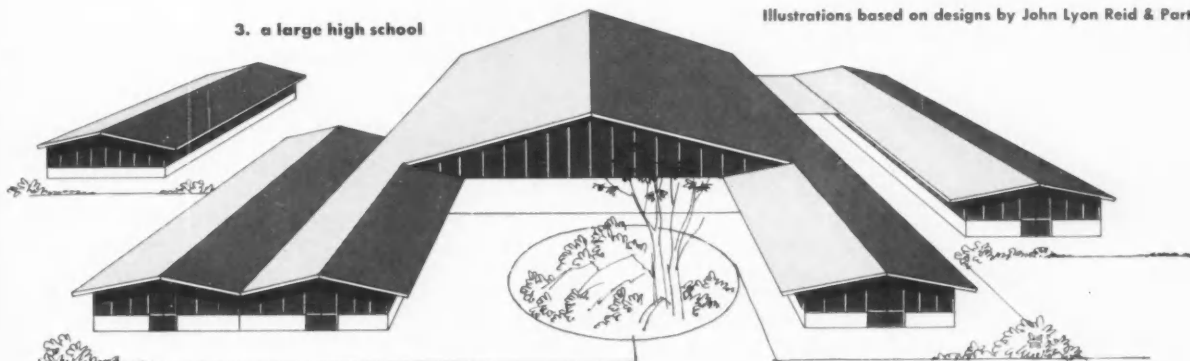
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3. a large high school

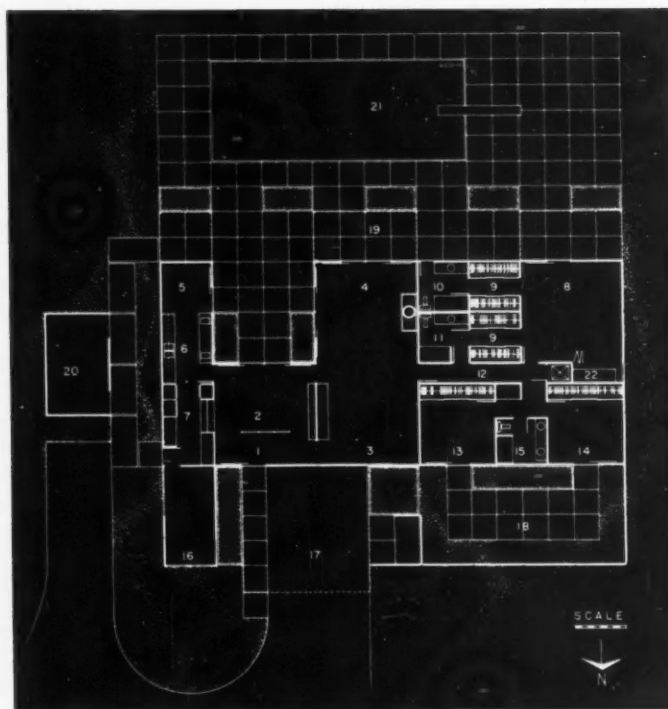
Illustrations based on designs by John Lyon Reid & Partners

CASE STUDY HOUSE NO.

18

BY CRAIG ELLWOOD ASSOCIATES

MACKINTOSH AND MACKINTOSH, CONSULTING ENGINEERS
P. E. PHILBRICK COMPANY, GENERAL CONTRACTOR



THE MAGAZINE, ARTS & ARCHITECTURE, WISHES TO ANNOUNCE THE COMPLETION
OF ITS CASE STUDY HOUSE NO. 18 AND TAKES GREAT PLEASURE IN INVITING YOU
➡ TO ATTEND THE PUBLIC SHOWINGS FOR EIGHT WEEKENDS, BEGINNING MAY 10

THROUGH JUNE 29, 1958, ON SATURDAYS AND SUNDAYS, FROM 1 TO 5 P.M. THE HOUSE
IS LOCATED AT 1129 MIRADERO ROAD, BEVERLY HILLS, NORTH OF SUNSET
BOULEVARD, OFF SCHUYLER ROAD.

This house, which has been shown through all the phases of its building in past issues of the magazine, represents the latest completed project in the continuing program of the magazine, ARTS & ARCHITECTURE, to make available to the public the best examples of contemporary housing and to show the use of new materials and techniques that become part of the growing vocabulary of the building industry.

These houses, sponsored by the magazine, ARTS & ARCHITECTURE, and undertaken with the assistance of cooperating manufacturers, have been outstanding examples of the most advanced architectural design and have been very successful in materially contributing to the development of the modern domestic structure.

Symbols used by people for projecting their own image abroad or for representing foreign countries to themselves usually have two things in common—a strong tendency to persist once they take hold and a faculty for crystallizing certain emotional reactions, such as hatred and scorn, which it would be dangerous to underrate.

The term "national images" covers a whole set of images of different type and origin superimposed one on the other. First there are the earliest images which though limited in number, occur in almost all the civilizations in various forms. The Ceres-Bellona combination, for example (goddesses of fertility and of war) occurs in different forms all over the ancient Italo-Greek world, from Mesopotamia to pre-Aryan India.

Then there are the national figures such as Joan of Arc, William Tell and Andreas Hofer whose character and legends are based on or influenced by the original images, and which have finally become symbols in the life of national communities.

There are also abstract symbols such as Liberty (the first incarnation of France's Marianne), Germania or Britannia. Finally, symbolic images exist such as the Marianne of the French Third Republic, John Bull and Uncle Sam. These come midway between the abstract symbols on which they are sometimes based (as in the case of Marianne) and the stereotype-proper.

Unlike the abstract symbols, the symbolic images affect people emotionally in two distinct ways; they exercise a strong fascination in their country, but beyond the national frontier, the same symbolic image rapidly deteriorates into over-simplified and malevolent stereotypes. As long as a symbolic image remains in its country of origin, it retains some links with the original images from which it stems.

The confusion is increased because the various symbolic images do not have the same meaning; and any comparison between them is difficult. John Bull represents a sovereign people which is master of its own destiny; Michel, the German, is not a citizen but a subject: Marianne stands for a political regime. But in the past 60 years journalists and caricaturists have got into the habit of depicting international debates as a kind of puppet show in which the symbolic figures have only one purpose—to represent their people.

The leveling down on these different symbols has distorted both the images themselves and the relations between them. The simple art of portraying Marianne and John Bull in conversation introduces an ambiguous note: the régime of one country cannot be placed on the same footing

as the people of another country. And, since it is always tempting to compare relations between countries with relations between individuals, it is very easy to talk of friendship, hostility and marriage, even between puppets, particularly when there are differences of sex.

The harm such national images can do when misused can hardly be emphasized too strongly. Inevitably deteriorating into stereotypes as soon as they cross their own frontiers, they breed misunderstanding, create deep-rooted associations of ideas from early childhood, caricature national temperaments and nourish the spreading of internal conflicts abroad.

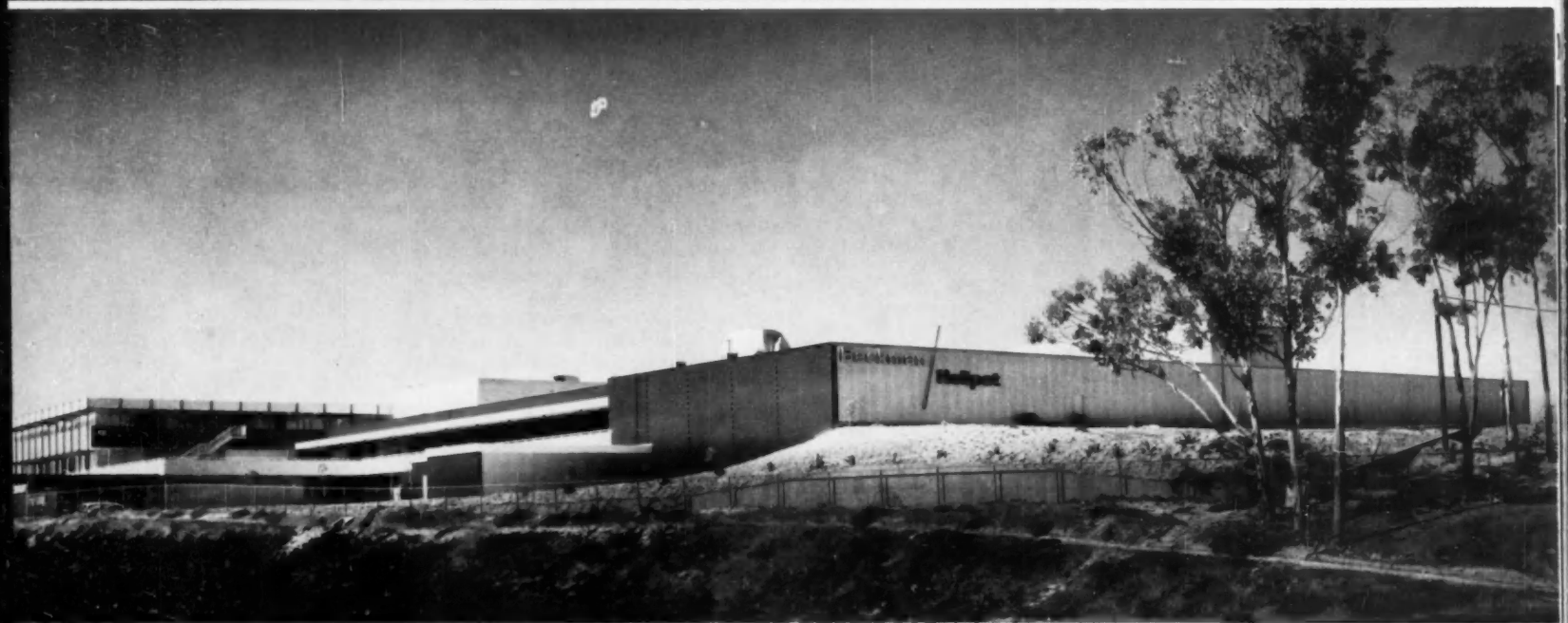
In their own country of origin the effect is almost equally deplorable; they crystallize the most obsolete nationalist prejudices with amazing potency. Because the democracies introduce a certain note of levity, as if to narrow the gap between the symbols and their images and allow a certain latitude for self-criticism and decorous mockery, it might be imagined that the slightly burlesque silhouette of Uncle Sam, Marianne and John Bull are perfectly harmless. But in these three cases the criticism expressed within the countries is really a kind of affectionate jibe at their own faults which are merely seen as slight shortcomings.

The sudden changes of public opinion, the scandalous instability of a Parliament or a Ministry are easily attributed to the light-hearted feminine flavour which gives Marianne all her charm; the most cynical acts of national egoism are admired as proofs of the "strong character" of John Bull; and as for Michel, in Germany, it is taken for granted that he is eternally exploited, always ridiculed, because he is too goodhearted and too credulous.

In this way, the worst faults of nations, those which in fact present the greatest obstacles to international co-operation, receive compassionate absolution, supported and reinforced by what passes as self-criticism. National stereotypes thus lead to stagnation and discord in every way. But can the damage they cause at least be limited?

We must not forget that behind these figures and the comparisons made with others lies the need sometimes felt by nations to assert their own personality, and to show themselves in a negative light against a foreign background. This is a vital factor which it would be dangerous to underestimate. It should be noted, however, that the image of a group is not always identified with nationality: it has successfully advanced from the tribe, through the city and the province

(Continued on Page 33)



INDUSTRIAL BUILDING A Production-research-development facility

Architect-Engineer: Pereira & Luckman, planning-architecture-engineering,
Los Angeles-New York

Project Manager: Wayne G. Pippin

Designer: James H. Langenheim, vice president and director of design

Job Captain: William G. Marsh

Contractor: M. J. Brock & Sons, Inc., general contractors

photographs by julius shulman



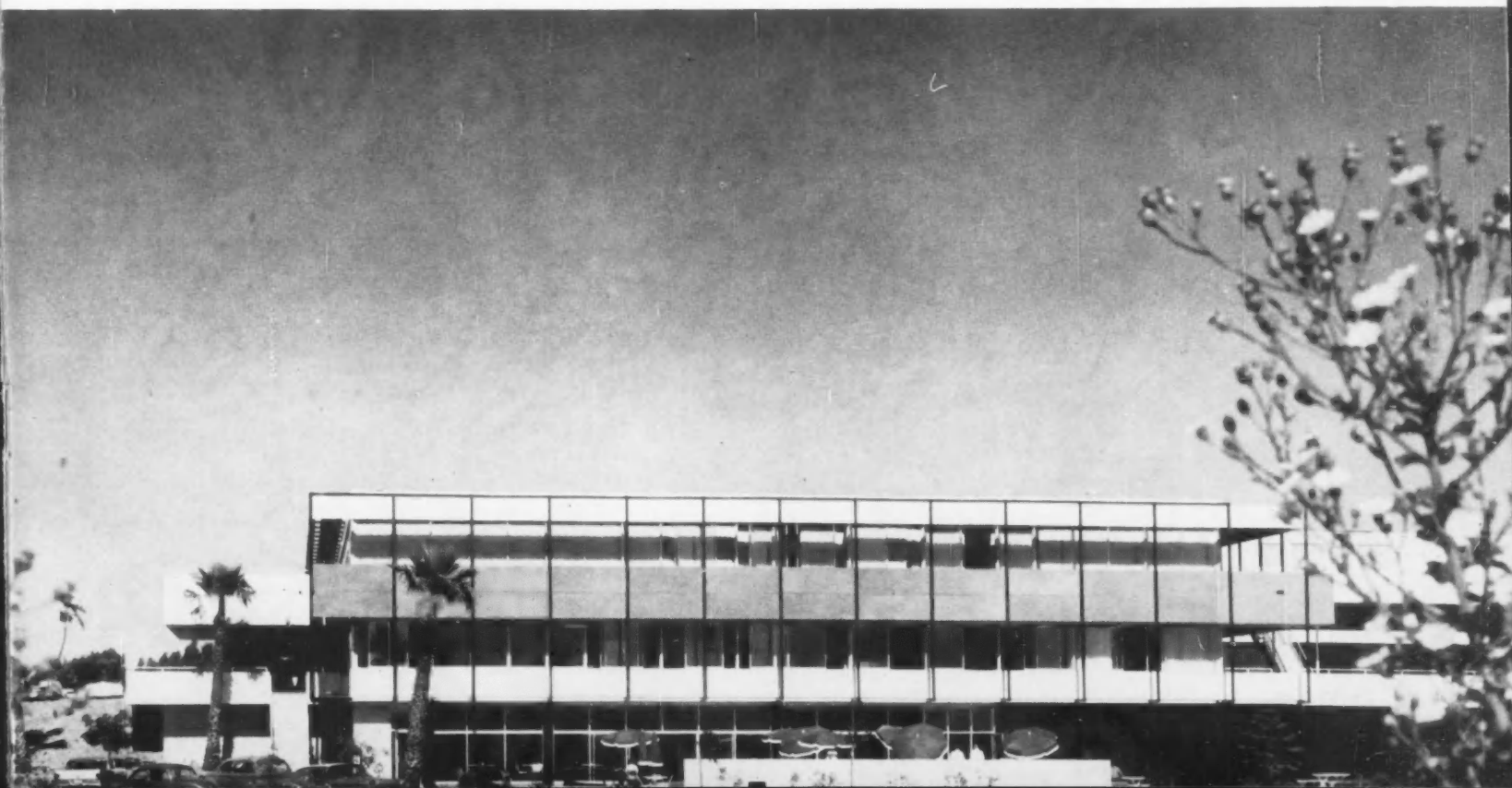
The comparatively small site for the accommodation of an ultimate 320,000 sq. ft. of building plus extensive parking, posed an extraordinarily difficult master planning problem in order to provide for radical future expansion of all components of the plant.

It was a special requirement that extensive areas be dust controlled because of the nature of the products to be manufactured. The facility presents a non-industrial appearance in order to harmonize with its location in a residential resort area. Extensive use has been made of patios, roof decks, covered passages and sun control structures. Three buildings connected by passages and roof decks are devoted separately to the Office and Engineering structure, Assembly Building and Shop Building. Due to the specialized nature of the operations, extensive use of precisely controlled process air conditioning was emphasized.

Temperature, humidity and dust control were installed and adjusted for high reliability to afford a near clinical atmosphere. Extensive use was made of high lighting levels to aid in small parts production and assembly of precision instruments.

Budget economies were effected through the use of vertical instead of horizontal relationships, thus conserving site space and taking advantage of common ceilings and floors with use of less roof area.

The Office Building is constructed of steel framing, with exterior walls of concrete block, metal stud and cement plaster, and interior walls of wood stud and gypsum plaster. Floors are of concrete slab on grade. Each of the three major buildings is planned to permit easy expansion to accommodate increased production capacity.





*Against Letters
By Sakufu Isohe*



Mari Imai



ZEN-EI SHO ABSTRACT WRITING

by La Gardo Tackett

Shojin Sha is a group of fifty members centered around six of Japan's foremost sho writers. Shojin Sha translates as Grass Men's Group in Japanese. We would translate it as Grass Roots Group in English.

The occasion is their first national open exhibition (they have had five closed exhibitions). It has proved to be an important event attended by thousands of visitors to the gallery of the sixth floor of the Daimaru Department Store in Tokyo.

An art critic's comment to me, as we viewed the exhibition together, was "This show is as fresh as the breeze that wafts the Grass Men." The statement attempts to enucleate the exhibition. If you ask a Japanese whether this is writing or art he will say that it is writing but if you ask him what the writing says you will get an answer something like this: "The author makes his heart and mind to the paper with a fude" (a fude is a Japanese brush).

The work as you see it here, is strongly subjective, yet several gallery visitors were able to interpret various writings similarly. A Japanese can imagine or guess the meaning of a work in part by its composition and brushwork, by its body or quality of line, by the color of the ink, the use of space and shapes. An author will tell you that the process itself adds to its understanding. Mr. Sofu Okabe the group's leader, would have preferred, for example, to have shown the powerful black "Atomic Cloud" which was used on the cover of the ex-



Stone Vessels by Seikichi Arai



*Sofu Okabe and
Ryufu Kobayashi*



hibition catalog, as it rolled out of his overloaded fude brush into the highly absorbent rice paper. But since the process-in-action is not possible Okabe is content to have the finished work reveal the process by which it was made.

The writing by Sakufu Isobe, was praised by Shiru Morita, editor of the respected art magazine, *Bokubi*, as being a masterpiece. It is a shibui statement of Zen Buddhist philosophy entreating us to "see the object clearly." It has been given the compliment of "shibui" by Sojin Sha because it is an understatement of great power and strength.

The writing by Seikichi Arai actually says "Stone Vessels" but it has lost its literal meaning and implies much more to the Japanese observer. To him the literal meaning is the point of departure. The words "Stone Vessels" are immaterial. They function solely as a vehicle for an emotion which the author wishes to evoke in the observer. In this sense Sojin Sha is striving for what Dr. Jurgen Ruesch describes as "analogic codification". In other words, a series of symbols, that in their proportions and relations are similar to the thing, idea or event for which they stand. The process implies a plastic and analogous function as against the literal meaning of digital symbols which like English words, deal with discrete step intervals.

Abstract writing might be described as metacommunicative. Its message gives instructions by the author as to how the writing should be interpreted and it also includes the interpretation to be made by the observer. It has often been described as the "truth of the process of abstract writing."

One way the Japanese describes Zen-ei Sho is by the motion of the hand. He will point to a place and designate it as literal meaning. Then he will describe the spoken path to that place in chopping movements of his hand. In contrast, he will describe his writing with a swift gesture from himself to a point over and beyond the designated place. The chopping steps signify words which lead up to literal meaning and the single sweep signifies cogent or transcendent meaning.

All of the core group of Sojin-Sha have exhibited internationally. Mr. Sofu Okabe who heads the group is probably Japan's leading writer. He exhibited at the Museum of Modern Art in 1953 and again this past year. His work was shown in the 1955 National Academy exhibition "The Art of Modern Japan in Sho". His work traveled throughout Europe three years ago and was purchased extensively in Germany. He has written two authoritative books and many articles on Sho.

Mari Imai, the only woman of the group has gained national fame for her more sensitive and feminine writings. Suijo Ikeda exhibited in the Exhibition of Abstract Art of Japan and U.S.A. in 1955. At that time his work was purchased for Nelson Rockefeller's collection.

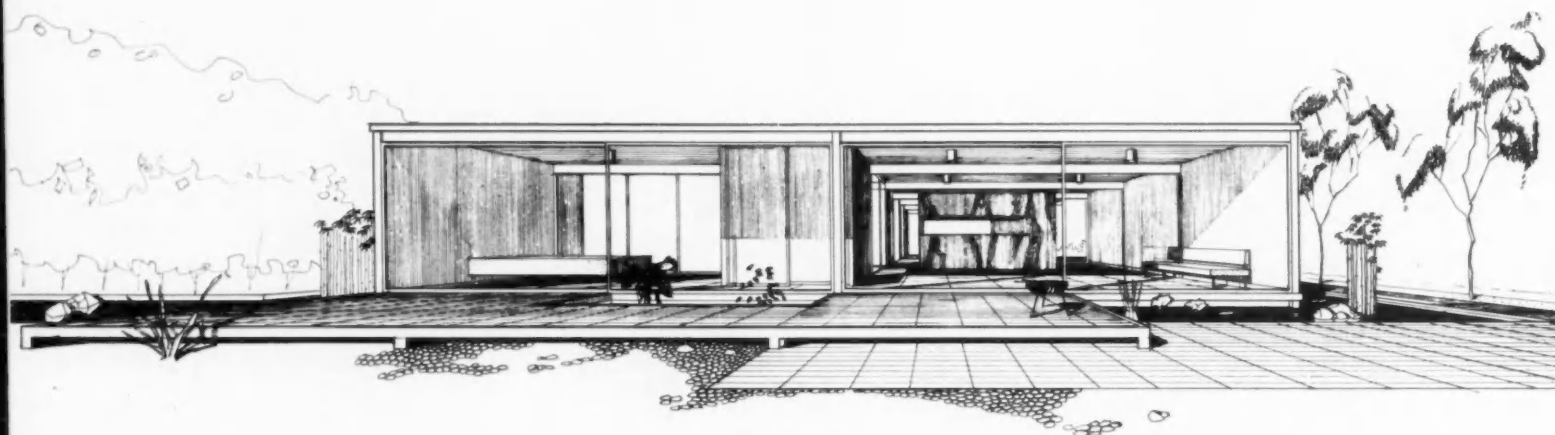
Ryufu Kobayashi's work is represented in the Rockefeller collection. He is an ex-director of the Writing Artists Institute.

The Core Group includes: Sofu Okabe, Ryufu Kobayashi, Mari Imai, Suijo Ikeda, Seifu Kogure, and Kaykyo Ukai.

PROJECT FOR CASE STUDY HOUSE

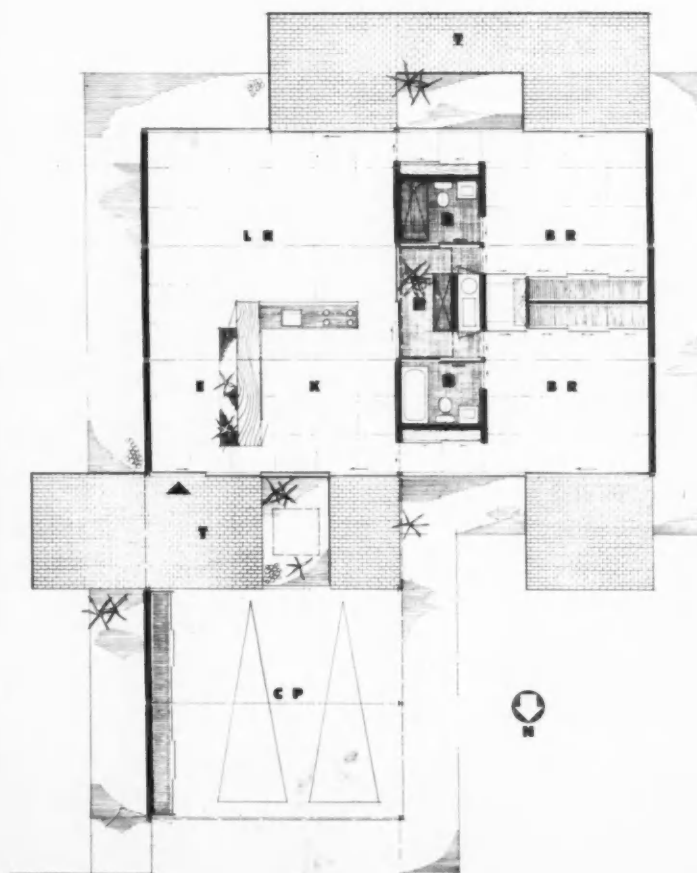


by Pierre Koenig, A.I.A., architect
consulting engineer: William Porush
contractor: Pat Hamilton



The site, situated high in the Hollywood hills, has a level building pad approximately 100' x 110' with a sweeping view to the south. With the street on the easterly boundary, the structure naturally falls into a north-south orientation for glass with solid walls to the east and west. In general concept this Case Study House is a comprehensive integration of steel structure and plan, combining both openness and privacy. The basic design element of the plan is the central court with two baths opening upon it, thus avoiding bathroom openings on the exterior walls. The island core of bath-patio-bath also serves as principal dividing element between the living and sleeping areas.

The problem, as presented, was to design a 1200 to 1300 sq. ft. house with two or three bedrooms and two baths on a level lot. Above all, the plan was to have maximum traffic circulation and cohesiveness. No mention of pattern, arrangement, or sizes of areas was stipulated, only that maximum use be made of the overall square footage and that maximum value be derived from dollars spent. Sun screens were used in lieu of overhangs as the added square footage increased the loan value which more than paid for the sun screens themselves. Also it was possible to arrive at a more precise exterior elevation, with better sun control. Various structural patterns were attempted in conjunction with the appropriate floor plans. Certain advantages soon became apparent in favor of one structural pattern as the work progressed. Earlier sketches did not satisfy all of the requirements either because good floor plans were not compatible with structure, or materials not coherent with spacing and direction of beams, or too many small size sliding doors were necessary, or the detailing inconsistent. The final plan seemed to satisfy all of the requirements simply by utilizing the interior court and two baths together as one element, disengaged from the exterior walls and simplifying the exterior to curtain walls, all the same size, or to sliding doors. These sliding doors, manufactured by the Bellevue Metal Products Company, will be all of the same size. Full advantage has been taken of the openness of steel construction with the two baths, enclosed on three sides, containing the only solid walls in the interior.

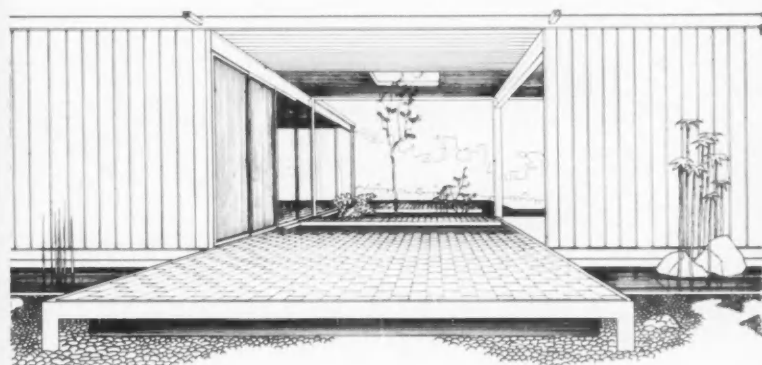
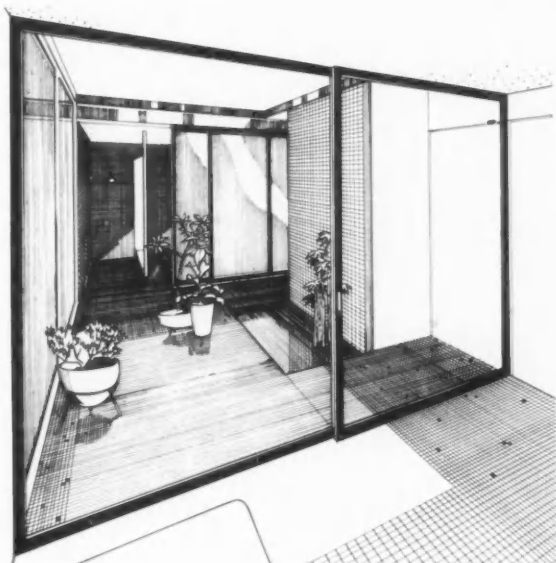


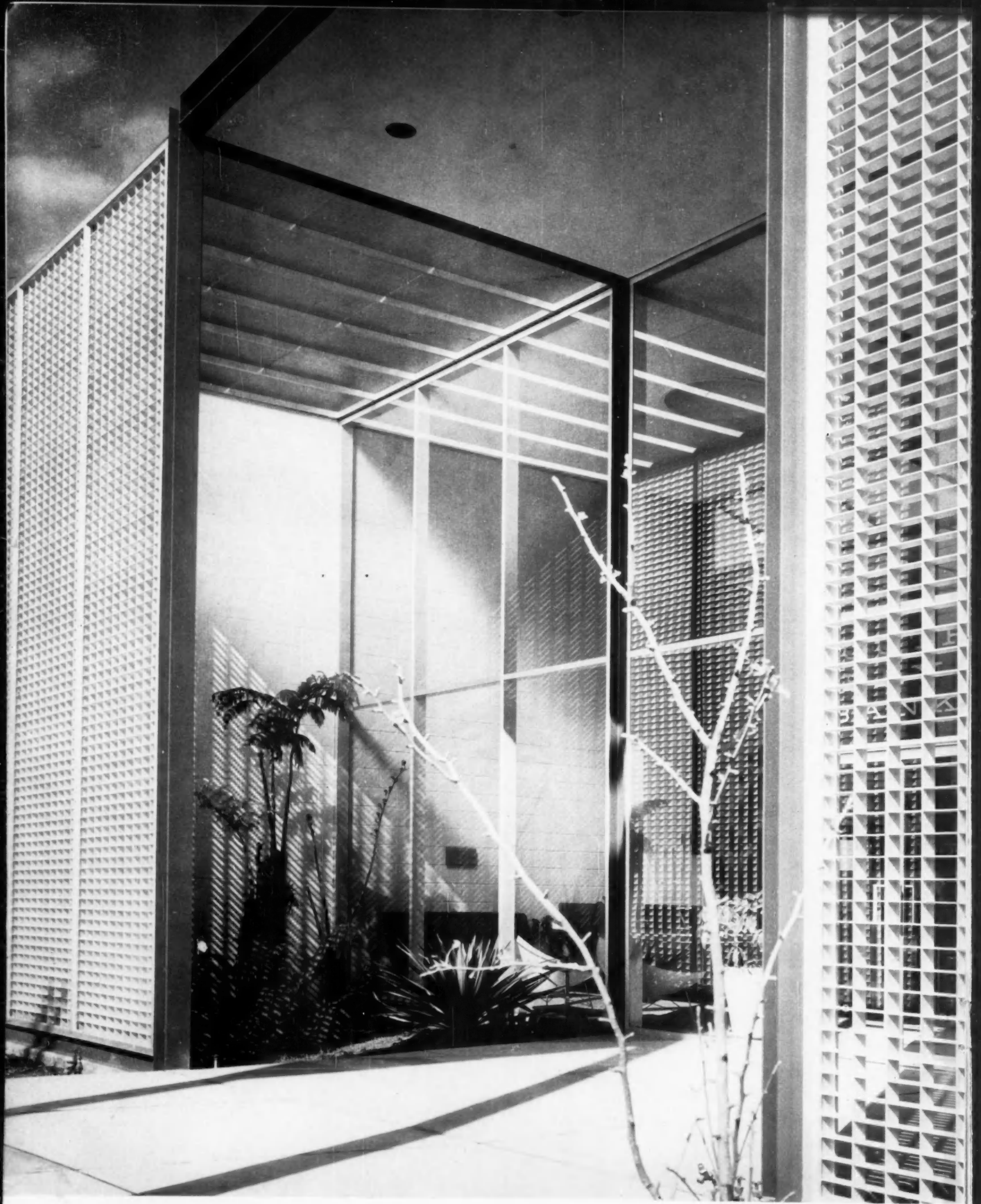
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This house will be designated as Case Study House No. 21 in a continuing series of building projects undertaken by ARTS & ARCHITECTURE. It has been beautifully designed and articulated by Pierre Koenig within the limits of a program proposing a small steel frame structure for a contemporary minded family. The following is the architect's explanation of his solution to the problem. In subsequent issues the magazine will show this

house in its various phases of planning and construction and discuss the use of materials and techniques developed by the architect and the co-operating manufacturers.

It is contemplated that the house will be completed and ready for public showing within approximately six months, barring the usually unforeseen and uncontrollable factors that must be considered a part of any building project.





SMALL BANK

by Craig Ellwood Associates

Jerrold E. Lomax, associate

Norman N. Rosen, consulting architect

Craig Ellwood Associates, interior planning and graphics

Albyn and Charles Mackintosh, consulting structural engineers

Jack Miller, mechanical engineer

Jocelyn Domela and Warren Waltz, landscape architects

Gatmann and Mitchell, general contractors

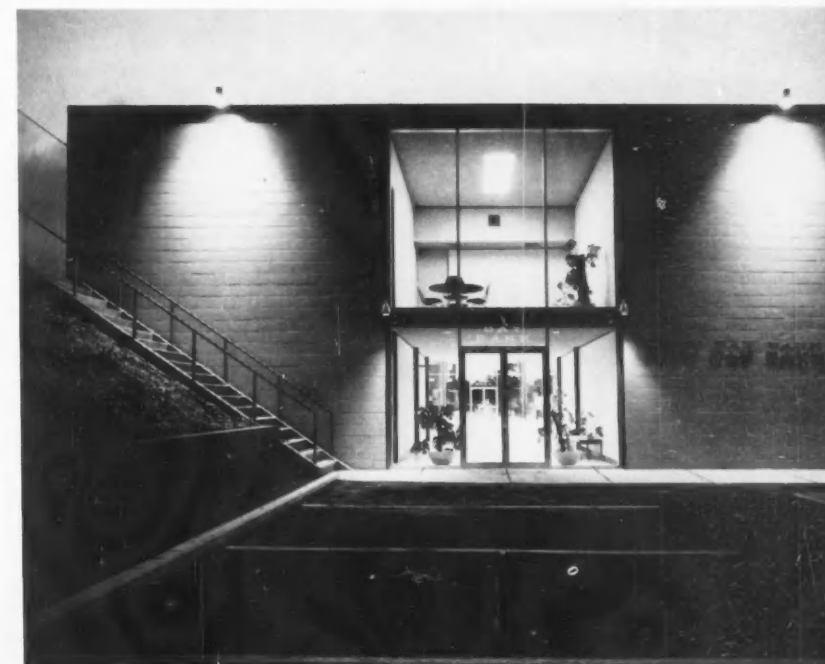
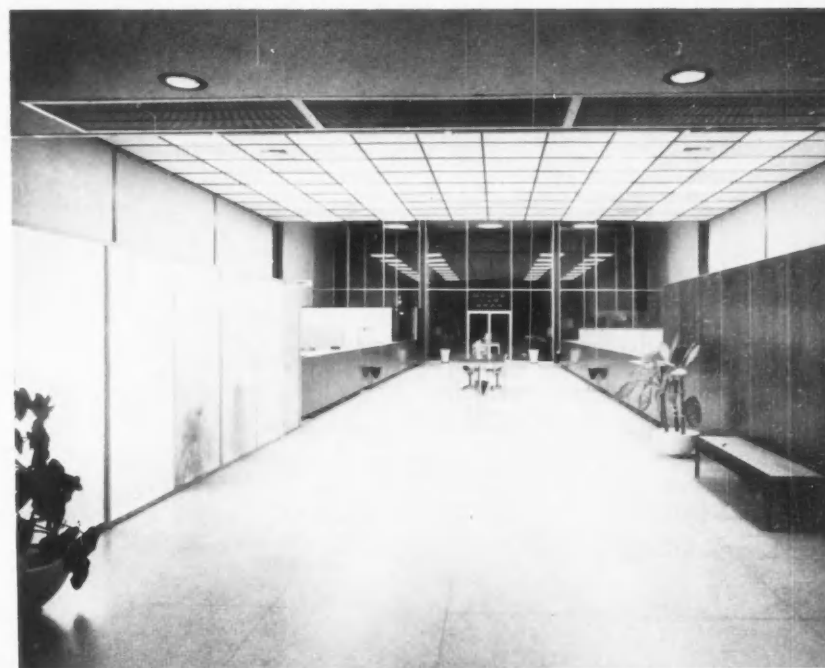
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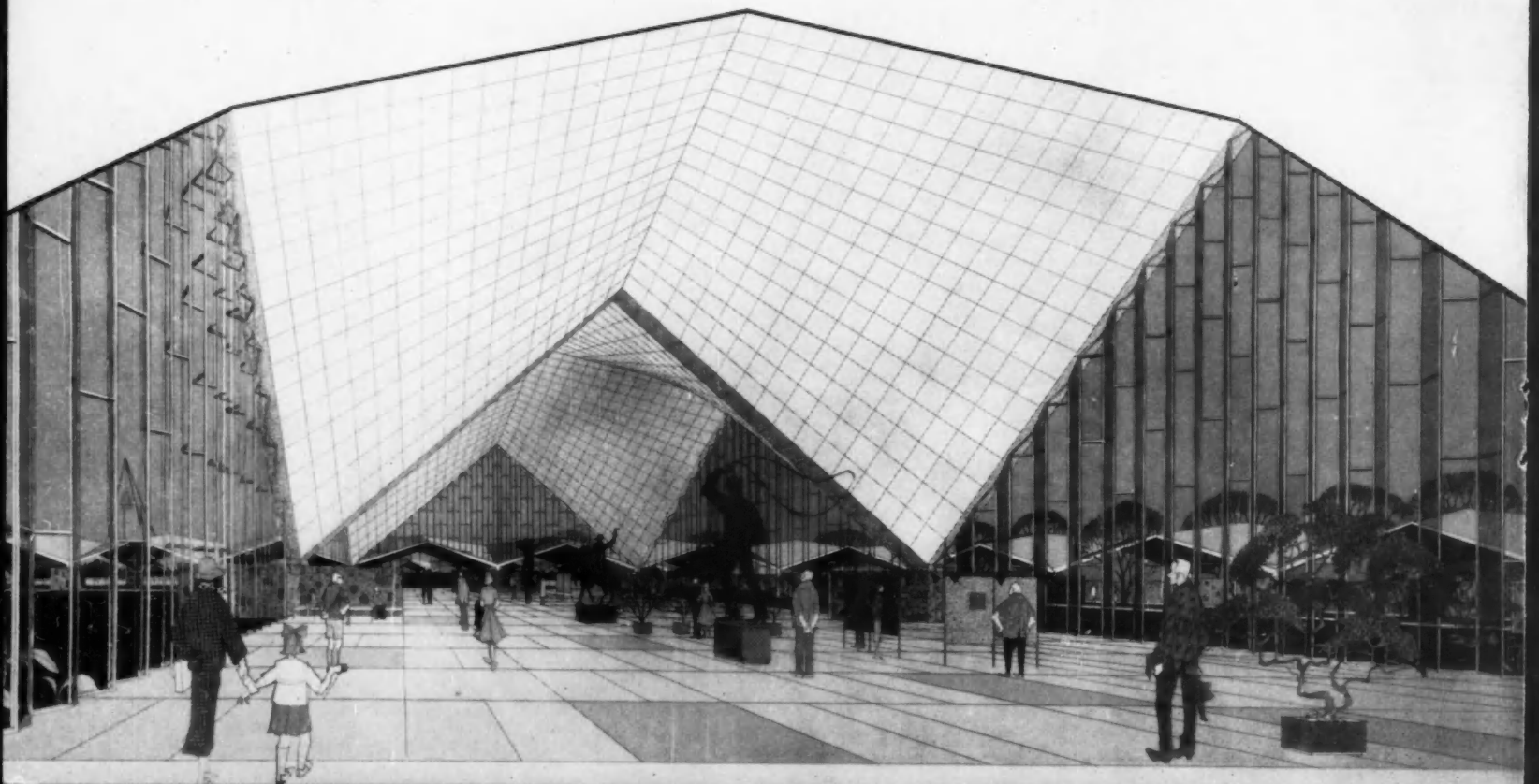
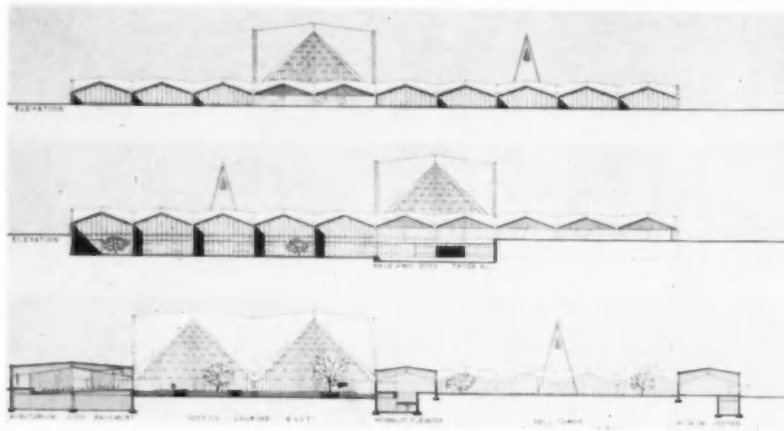
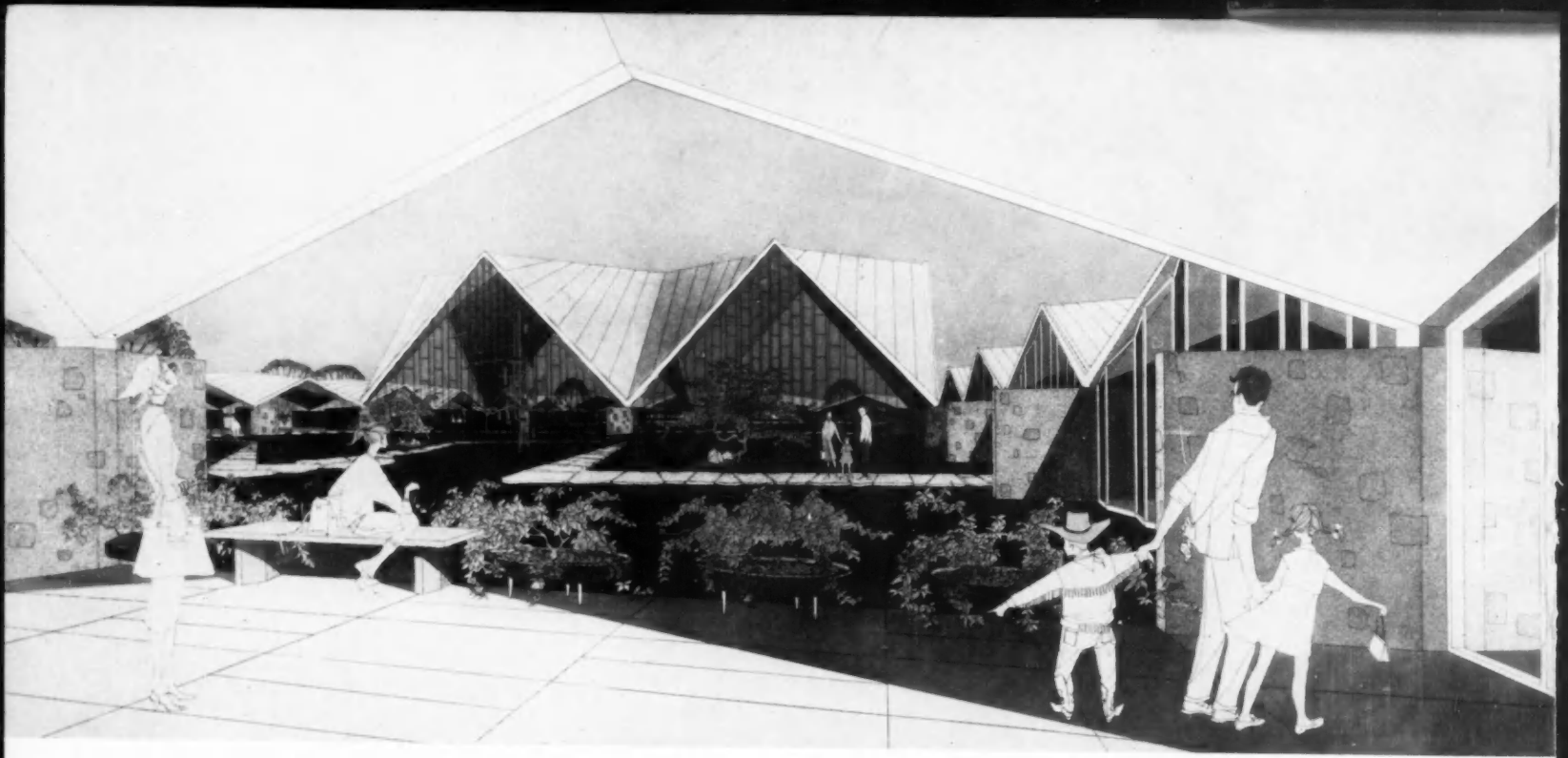


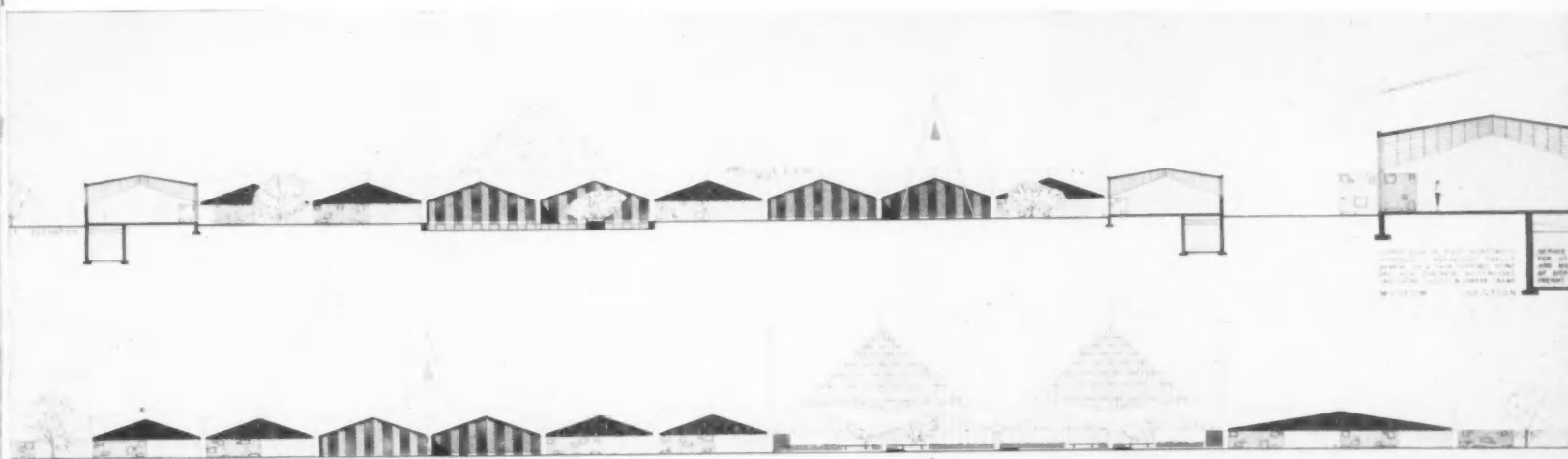
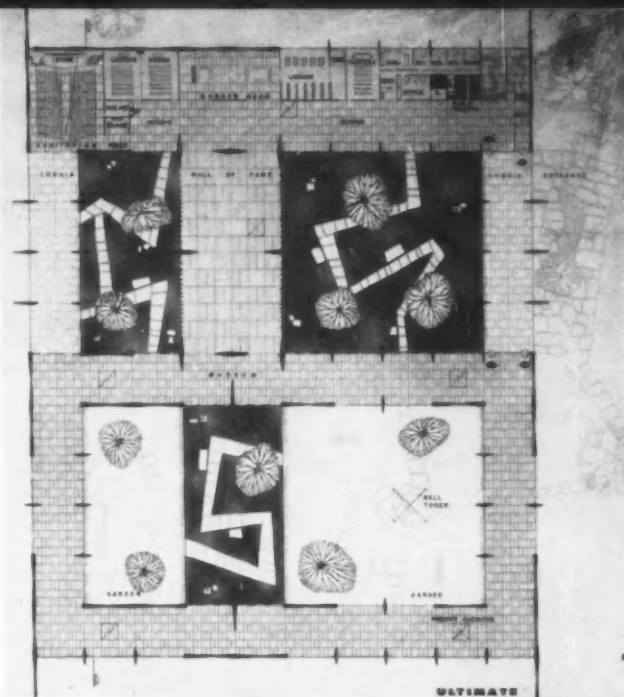
The site is a level, excavated corner, 70' x 300'. A slope, varying in height from 4'-6" to 12' within the building area, bordered the south property line. Thus since floor elevation is below sidewalk/street elevations, a reinforced concrete retaining wall was required along the south side. The arrangement and apportionment of space was governed by the program set down by the board of directors. The standard "in-line" type plan proved to best fulfill the utilitarian and site requirements. In the development of the visual elements it was desired to express lightness and possibly convey a pride in "belonging" among depositors. Also desired was the effect of permanence and solidity. This is expressed with the use of the materials, steel, aluminum and concrete block, and is further implied through symmetry.

The structure is a modular steel frame of inverted tapered girders spanning 50' and 8"-WF-17# columns spaced on 16'-6" centers. The columns are exposed and painted blue. The fascia is also blue steel—10"-8.4# Jr. Channel. A rigid frame was required for seismic forces at the open face of the structure. This was placed on module, 16'-6" from the glass line, and constructed of 20"-I-65.4# columns and a parallel chord type steel truss 3'-4" in height. The open triangular sections of the truss are filled with 1/4" tempered hardboard painted white, the steel truss members are strongly defined with bright orange color. Since the building faces west it was desired to filter early afternoon sunlight. The concrete block walls extend 12'-8" beyond the glass wall of the facade and within a blue framework of light-weight steel at the outer ends of the walls, each side of center, are two 16' x 20' aluminum grilles. The grilles are constructed of satin aluminized bars. Since draperies were required to obscure the interior to the public after 3pm closing time, the grilles were designed only to control early afternoon sun, thus a laciness in grille design was possible from which effective shadow patterns result. Between grilles and glass are courts of specimen planting. The north court is adjacent to the public waiting area, the south

(Continued on Page 28)







MUSEUM

by Begrow and Brown, architects
Sorey, Hill and Sorey, associate architects

This project, the National Cowboy Hall of Fame and Museum, is to be done with the cooperation of seventeen Western states to create a memorial to the pioneer. Commission for this building has been awarded as the result of a national competition. It is anticipated that construction will begin this fall and the museum opened to the public January 1960.

The architects' solution calls for one unified building encompassing three garden and pond courts which recall the ranch-villa of the West. With low undulating roofs as a screen for the high peaked roofs of the Hall of Fame, the building group is reminiscent of the wagon camps of the pioneers.

The Hall will be a 60 ft. high room 84' x 168' and formed by hyperbolic paraboloid reinforced concrete shells, acoustic sprayed and copper roofed. The undulating glass wall of tinted glass and bronze frames will be double layered with a triangular return air space between and will terminate at the floor return air ducts. The tinted glass in the Hall of Fame will yield a polychromatic visual effect from the outside and thus give emphasis to the Cowboy Hall of Fame.

In contrast to the monumental scale of the Hall of Fame the museum area will be a series of buildings only 15' high. Because tinted glass might cause distortion the architects decided to use a gray glass of various intensities in the museum so that some areas might be completely translucent.

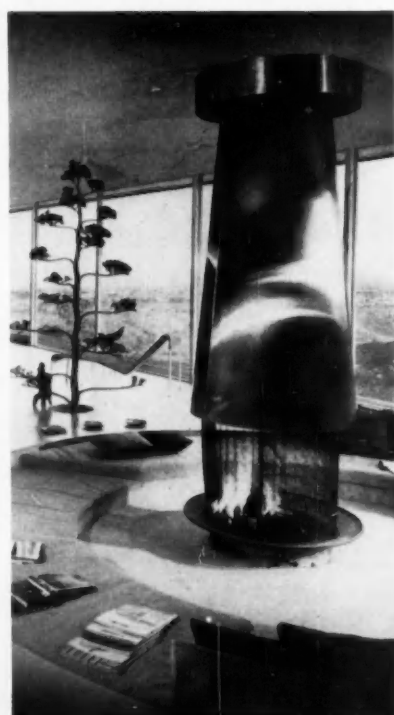
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HOUSE

by Lloyd Ruocco, architect

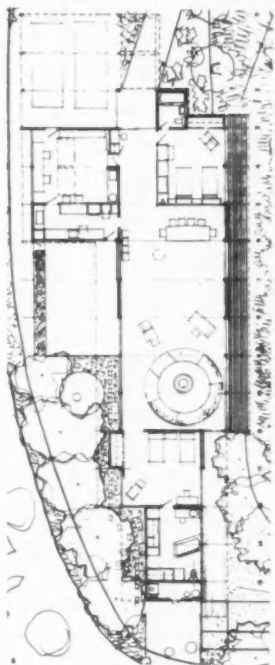
photographs by douglas m. simmonds

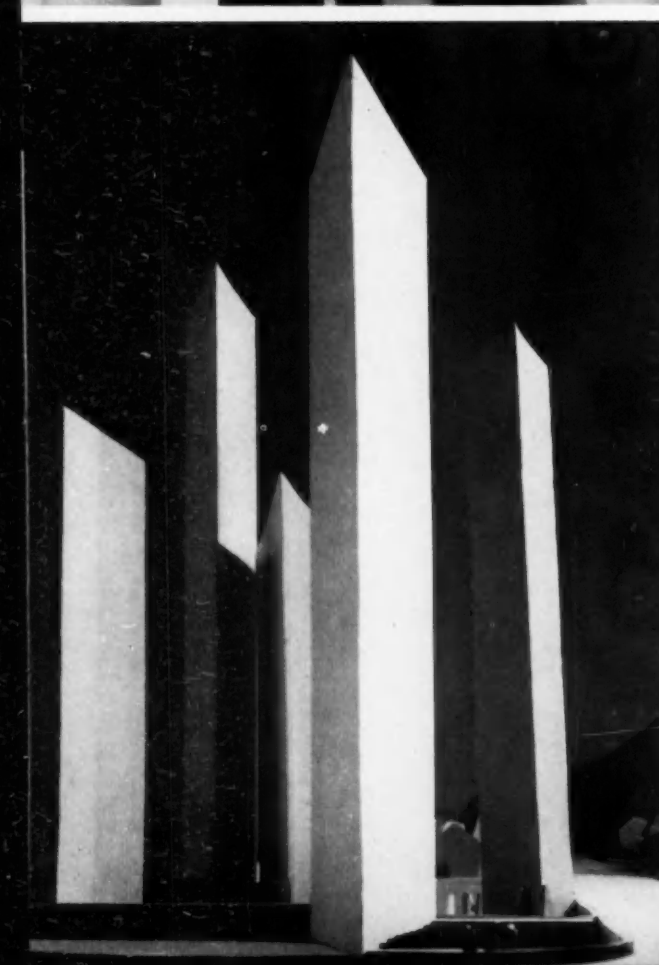
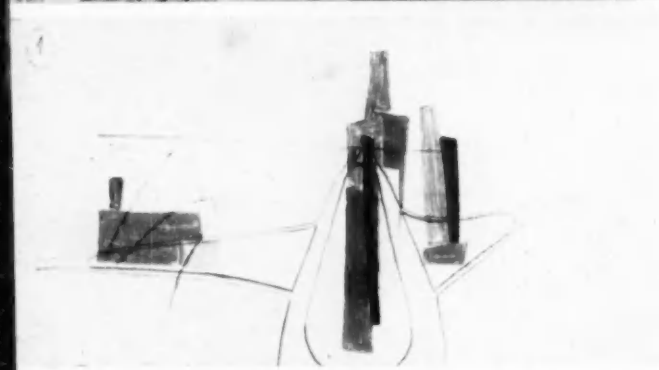


The house is on a two-acre steep triangular lot, 225 feet on the street, with the principal view to the east. The requirements included complete privacy with the maximum sense of spaciousness and lightness of structure. The living room, dining room and bed-sitting room, bath and dressing room sufficiently removed. The guest room and bath are near the entry. The kitchen has been oriented to the dining room and patio to minimize the work of entertaining; storage and laundry have been related to the kitchen and carport for easier management of utilities.

Construction is steel pilings, reinforced concrete slab, square steel tubing, vertical supports on 80 centers, wood beams, ceilings and roof rafters, plywood roof diaphragm. The floors are white atlas cement, and the acoustic ceilings are sprayed with Zonolite. The paneling and casework throughout is rotary-cut Philippine mahogany; the firehood is of stainless steel.

The house has been placed at a lower level on the site so that nothing can be seen from the parking area. The interior space is unencumbered except by the lightest furniture, sheer drapes and the always present sun. With the planting completed, the main bedroom and bath will be ensconced in a dense massing of trees, and the view to the west will be into and through three levels of acacias and pines. Tall trees will later modulate the eastern view, while the sun-trap terrace to the west will have retractable awnings in bright colors. The house has been planned for easy maintenance, and can be heated in two zones. The Zonolite plastic ceilings insure good acoustics. The sunken seating ring holds approximately twenty, the fireplace has a link screen that can be moved laterally or vertically. All kitchen work decks and cabinet interiors have lights. Bright colors are introduced in cushions and paintings.





THE TOWERS OF SATELLITE CITY

All material by G. Nesbit

As the new entrance to an ancient capital, one of the world's largest abstract sculptures has been realized seven miles north of Mexico City. Five towers of varying heights will serve as the nucleus of Satellite City, drawing attention and activity to a vast plateau which, like much of the Mexican terrain, has stood architecturally unconsidered and undeveloped, perhaps because of its own awesome distances. It took the imagination of three men and an unusual group of financiers to inject action, color and benefit into this dormant ground.

Mario Pani, chief architect of the urbanization of Mexico City, commissioned Luis Barragan to study the southern entrance of the city and to incorporate construction into its landscape. Barragan, the landscape architect renowned for having transformed the dead lava wastes near University City into the elegant suburb of Pedregal, consulted with sculptor Mathias Goeritz. It was Goeritz who, eight years earlier, had first introduced Bauhaus concepts of visual education and design to Mexico. Under attack from such traditionalists as Rivera et al., he designed and built the *Eco* as an example of a new "emotional" architecture. Conceived as an experimental museum whose Henry Moore murals now quizzically regard its present status as a popular jazz nightclub, the *Eco* was too "extreme" for local consumption and was continually denounced by local architects.

The problem in Pedregal was completely different. There Barragan had irregular contortions of rock to deal with and solved the problem by building directly above them, with the stiff lava often jutting up through the houses to serve as area-partitions. Buildings were tiered to conform to the erratic terrain; some were sunken to occupy hollows so that the roof might appear flush with the ground. But like a gigantic shoal, the area of Satellite City challenged men and machinery to make any stamp of alteration upon its pale flatness.

"What do you think?" Barragan asked Goeritz as they surveyed the unrelieved landscape.

"I think vertically," said Goeritz and proceeded to make a series of sketches that slashed the paper up and down as the towers now slice the horizon of their site.

Eventually a maquette was set up in Barragan's luxurious studio, spotlighted and presented to the financiers who, with modern Mexican élan, inaugurated immediate construction.

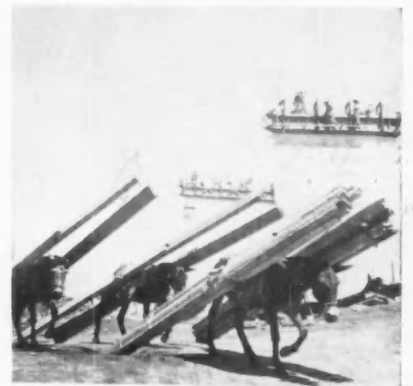
Goeritz' first plan was deemed impossible to realize—he submitted a scale (based on one of his sculptures which originally evoked the project), in which the towers would be double their present height—300 feet high and irregular in shape. But the collaborators came to agree on the present, simplified form, sufficiently impressive to both landscape and spectator.

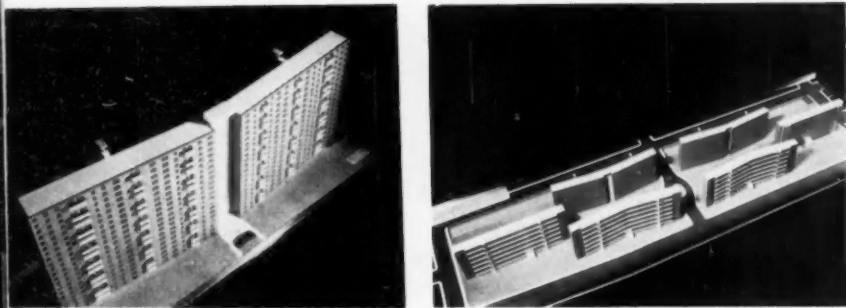
The towers are, respectively, 54, 48, 42, 39 and 34 meters high. They are triangular and at any given point of view, surmount the distant rim of the surrounding mountains. The land upon which they stand is sloped so that, with the moving eye, the shafts constantly change and shift their heights and angles, appearing at one glance as narrow, frozen sheets, again, as rectangles. Approached from the new highway leading through Queretaro to Mexico City, their brilliant colors (of a plastic paint created especially for this project), attract attention from a great distance. One nears to find the towers rising from a plaza whose trees and fountains are already flanked by new homes. School and shops, churches and restaurants are either planned or in progress, supposedly in the architectural "tone" established by the towers.

The early construction site resembled a shipyard as keel-like foundations were laid, sprouting heavy wires from which the subsequent layers would be attached as the towers were built meter by meter, without any juxtaposed structure.

During construction, an accident occurred which the workmen attempted to correct in mid-air. One meter, that is, one layer, was laid slightly askew with the strata beneath it and, instead of stopping immediately to remove the error, the workers tried righting it with the next few meters. This resembled Goeritz' original concept but, as the other shafts were straight, one crooked one would lend support to the already fierce critics of the project who would cry: Look, they are already falling!

And thus the faulty tower was built again almost from its base. Proof of their stability was manifested during the recent earthquake from which the towers emerged intact. Weeks before Satellite City was completed, Pani called Goeritz to design the north square which will be commanded by a wall, 35-40 meters in height and 250 meters wide, suspended from the ground by "invisible," fountain-splashed supports. The wall will curve, completely obliterating the landscape for the motorist who enters between two walks, five meters wide. This entrance, as in the main hallway to Goeritz' *Eco*, will seem never to end because it is circular. Soon Mexico City itself must compete architectural-ly with its own new entrances.





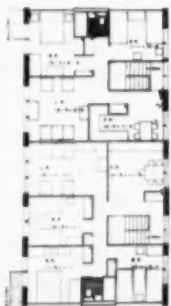
PROJECT FOR MULTIPLE HOUSING

by Joseph and Vladeck, architects

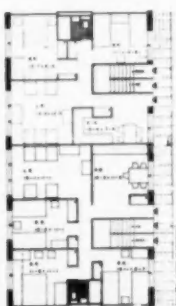
photographs by ben schnall

This public housing project, planned for the New York City Housing Authority, has as its principal elements long, narrow buildings with "skip-floor" elevators that deliver passengers to exterior galleries running along the facades of the structure. The principal buildings will have the skip-floor plan with elevators stopping at every third floor. Tenants on this floor and the one above and below will get off at the same elevator stop. Third floor tenants will enter their apartments directly from the gallery; those on the second and fourth floors will also have apartment entrances on the third floor but will use a private staircase, leading one flight up or down.

This plan has been combined with exterior galleries rather than interior corridors and greatly reduces the amount of space usually given to public hallways and stairways. It makes possible the use of almost all building interiors for living space. Each of the skip-floor buildings has three elevators placed in a central core, and the elimination of all but the most essential interior hallways and stairs permitted the architects to economize by stacking identical apartments. Five buildings of the project will be 400 feet long and 30 feet wide, excluding the overhang galleries, which are 4 feet wide. In general, this shape was dictated by site requirements. By using the narrow design and exterior galleries, every apartment in the skip-floor buildings will have through ventilation, with east and west exposures. Every living room will be placed so that it will not have to be walked through to reach the kitchen or bedrooms.



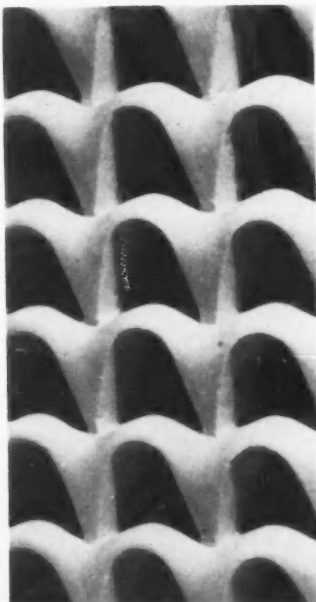
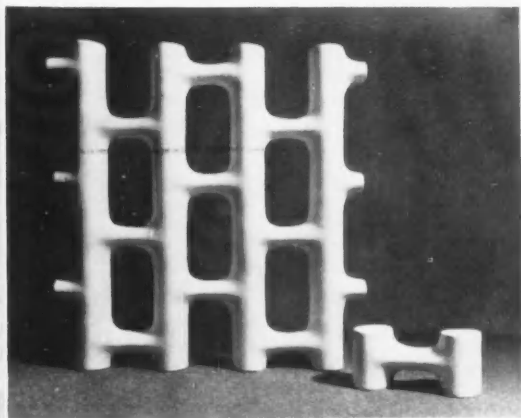
PLAN ABOVE GALLERY FLOOR



PLAN OF GALLERY FLOOR



PLAN BELOW GALLERY FLOOR



1 Model of sculptural screen using repeat of only one precast concrete form (bottom right). Steel reinforced vertically through holes in each end of unit.

2 Detail of a sculptural divider. Reinforced oxychloride cement.

3 Study for sculpture to be executed in reinforced concrete. Approx. 12' high.

4 Detail of relief cast into surface of concrete panels.

5 Model of concrete screen to be formed of separate precast arches, mortared joints and reinforced with steel in side grooves.

6 Model of precast arch.

SCULPTURE FORMS FOR ARCHITECTURE

by Malcolm Leland

In recent years, architects and engineers such as Maillart, Nervi, Candela and others have found ways to develop plastic architectural forms which approach the realm of pure sculpture, but these forms still are necessarily dependent on the draughtsman's tools for their interpretation to the builder. In spite of the remarkable things that have sprung from the blueprint, there is, nevertheless, a part of architecture—the compound surface of the complex form—which is only produced by the sculptor working directly with his material.

The imaginative sculptor, working directly with the plastic form, is able to grasp the total project as a harmonious relationship of masses with a truly three-dimensional concept. He is also working with light and shadow, coaxing elusive and subtle gradations from the surface. If the sculptured form is to be used on a modular or repeat basis, as with screens, grilles, relief walls, it forms an overall texture. Concrete offers the greatest latitude for the architectural sculptor. It is low in cost, and the new techniques developed in molding plastic permit a faithful reproduction of both complex and subtle forms. A growing architectural interest in the sculptured form is indicated in areas in which the artist has been given an opportunity to integrate his work into the architecture.



DESIGN FOR THE HOME



Installation by Romaldo Giurgola, Paul Mitarachi, Gerhard M. Kallmann, architects

This comprehensive exhibition of modern home furnishings was recently held at the Brooklyn Museum. All of the 450 items shown are available on the present market.

In making selections, the jury placed no limitation on price, country of origin or year of production as long as it felt that standards of modern design were met. Thus may be found side by side a handsome walnut table by Edward Wormley which has been available for a number of years, and a sofa-bed by Jens Risom, so new that it is fresh from the craftsman's hands; and a \$12 stool from Japan along with a \$900 couch from Denmark.

The jury was particularly interested in items which showed ingenuity on the part of designers and an effort to work out new approaches and better solutions to old problems. Jury members also showed concern for neat and careful detailing of a simple, direct nature. On the basis of material submitted to the jurors, they were grateful that they did not have to select an exhibition from the new market alone, for they felt that the large number of current imitations and the small supply of pieces showing originality would have permitted only a thin and meager show. This was perhaps particularly true in the field of furniture. Lighting equipment, for long one of the most difficult areas in which to find good modern solutions, still proved to be something of a problem, but the jury was pleased to find as many as 22 which they thought worthy of presentation, for this represents a distinct improvement over the recent past. Many gay and handsome fabrics and accessories from many countries were found, though there was surprising poverty in some fields. For example, stainless steel flatware, despite its great popularity and the quantity submitted, offered very few designs that were acceptable. Floor coverings also proved disappointingly unimaginative and are therefore represented by only 12 examples. Not a single television set submitted seemed worth exhibiting, and only one radio, one loudspeaker and one air-conditioner are shown. It is, of course, possible that these disappointments might have been allayed had more manufacturers, distributors and designers taken the trouble to submit more material.

The architects have designed the 4,200-sq.-ft. area as a handsome background for the items shown—to display them to their best advantage rather than to overpower them. Natural building materials are used: untreated oak and simple metal elements as a complement rather than a conflict with the elements of the furnishings. The space retains its own true scale and is treated like a huge crate container; it has the scale of architecture rather than that of a house or room.

Sloping slats of oak have been constructed along all the side walls, and wood steps and ramps rise from the floor, supplying a literal as well as a psychological change of pace. The long gallery is illuminated the whole length of both walls through enormous unbleached muslin panels sloping down from the ceiling. In the central area additional lighting in wells of concentration pick up various groupings.

SMALL BANK — ELLWOOD (Continued from Page 17)

court adjacent to the president's private office. Further sun protection—without the sacrificing of light—is provided with canopies of blue heat-absorbing, translucent wireglass over each court. This heat-absorbing glass and the aluminum grilles reduced west glass heat gains 67 per cent, thereby reducing air conditioning requirements 8 tons.

Fixture and partition finishes include plastic laminates (Formica), sheet cork, translucent wireglass and walnut plywood. The wireglass is framed with rectangular aluminum tubing, the panel and sheet materials are framed with 1/4" thick aluminum bar. Sound-absorbing walls of perforated hardboard are used in the posting room where the major noise emanates. Other sound-absorbing materials used in the building include the sheet cork walls, acoustic plaster and carpeting. The main ceiling is also perforated hardboard with sound-absorbing Fiberglas blanket above. The ceiling grid is 4' modular with recessed Sunbeam fluorescent fixtures spaced with the acoustic paneling to provide 60 foot-candles of light over office areas and counters, 30 foot-candles over the public area. Recessed Sunbeam fluorescent fixtures are also used throughout the mezzanine area.

Background colors are neutral grays and whites. The exposed steel columns are blue, the steel truss of the rigid frame orange. Bright accents of orange, citron and blue are used throughout the building, and these bright colors are repeated in some of the furnishings. Interior planning, including the selection of furniture, fabrics, carpeting, accessories and the design of pen sets, form holders, interior signs and sign holders, was performed by the architects. Exterior signs were also architect-designed. Employee facilities include kitchen-dining room and lounge area. The draperies are patterned Belgium linen. Building features include 3-zone air conditioning, terrazzo flooring of white marble in gray cement, mirrored safe deposit section, a bar in the directors room concealed behind the walnut paneling, and hi-fi speakers in all public and employee areas.



Completely integrated lighting in the South Bay Bank by Craig Ellwood Associates is one important aspect of the total architecture. Sunbeam Lighting Co.'s fixtures of various types were specified and installed. Incorporated in suspended ceiling are 4-ft. sq., 8-lamp Visionaires achieving an efficient, pleasant luminous environment. Contrasting circular units also used: **Sunbeam Lighting Co., Los Angeles.**

ART

(Continued from Page 5)

light, keeping high on the color scale with bright pinks, oranges, blues and greens. Nearly all of the paintings were scored for elaborate choruses. In the dusky paintings, the voices were held in a total mood. Anger and tenderness were in the details—the pale greens and clays between forms, the pinks at the edges, the rose-like infolded shapes—but the general emotion conveyed was a unified mood of melancholy reverie. The dim, pervasive atmosphere at times seemed to overhang the mysteries within, and at other times, seemed to sigh its way through the areas of translucency Guston used to punctuate the forms. In these somewhat earlier pictures, the forms are yearning, dreamily reaching for open places, swaying rhythmically like undersea flowers.

In the most recent paintings, however, the forms possess the field, and their movements are massive. Surfaces are heavy with work (as they have been for the past few years). Like paintings in the Baroque era, these canvases have a weight of matter which gives them an



Philip Guston
The Evidence

Courtesy Sidney Janis Gallery
Photograph: Oliver Baker



Philip Guston
Room 112

Courtesy Sidney Janis Gallery
Photograph: Oliver Baker

independence, a quality not found in more rapidly executed modern paintings. Each form in Guston's painting has undergone many mutations. When finally it comes to rest, it is heavy with its transmigration, its experience. And it sits firm. More so than ever in these last paintings.

There were two paintings in which the dialogue assumed clear proportions. In the first, "Voyage," Guston congealed a group of rugged forms (their uneven shapes seem to be the result of both their own restless energy and the energy of nature pressing them together) which cover three-quarters of the picture space, or so it seemed. Their rusty-orange, apple-green and red surfaces nearly meet. But, interspersed, are the quiet sinking passages which Guston can suggest with just a touch of recessive tone, suggesting the depth in which the forms exist. The crest of this major collection of forms is uneven: rangy tendrils beat against the atmosphere, clearly defined by a series of graded tones. These successive planes of diminished intensity, and the four white edges of the canvas, give the imaginary air in which the shapes perform. The feeling is that the painting goes from energetic density to balmy ether, giving the spectator the unlimited range of sensuous and psychological experiences that transition implies.

"Native's Return" might be called a restatement of "Voyage," since it keeps to the vernal brightness of color, and superficially at least, maintains a similar massing of forms. But the syntax is totally different. Here, the quivering sheafs of forms are ellided firmly in a spherical whole. The white of the canvas at the edges is not a filtered out, contained atmosphere, but rather a stern blankness against which the globular mass thrusts. True, there are still marvelous small ambiguities packed into the central form—little crests and rivulets, waves of braided scarlet, patches of sky blue. (A patch of blue in a Guston can be an instantly evocative symbol of the larger experience of calm: the calm of the sea, of the sky, of someone's eyes.) And there are masterly transitions from the placid areas to the outburst of orange or unmitigated green. But the major impression is of a great mass bobbing and throbbing within itself, bursting like magnified atoms, but never leaving its matrix: the absolute of the sphere.

In other paintings, too, Guston demonstrates his concern with that massing of solids. In a looser way, "Room 112," with its lusty pink scrawls and airy transitions, touches the problems of volume in space,

though in several paintings, the forms do give way to a capricious, windblown atmosphere.

In a sense, the true significance of Guston's paintings in this show lay precisely in their duality. Guston has always been interested in the mystery of flux versus stasis. He has repeatedly worked toward equilibrium. He has always sought a means of embracing two constants in painting: energy through form in space, and calm. The syntheses he attempts here are vital to painting today and he is the first to have properly recognized this. What remains to be seen is whether he can accommodate the two elements he has established as coefficients. My impression is that this running dialogue will pursue a logical formal course to a conclusion in which one voice will have to subsume the other.

Power is written all over Joan Mitchell's new canvases (recently exhibited at the Stable Gallery) in a bold, whiplash hand. Her large canvases aggressively flaunt their muscles and there is no getting away from it, they are muscular paintings. Their reticulated surfaces teem with madding lines, skidding purposefully, colliding, pulling apart to reveal the sinews beneath, or congealing in great surges. The hand that built these coursing systems of space and line wasted no impulse and left no rest for the eye.

Yet, it is a hand which can build. These compositions are skillfully locked together and there is a firmness of intention apparent in nearly every one. The intention is to assign the profusion of line (thick line which assumes the weight of form) various stations in space. One of the consistent qualities in Mitchell's painting has been the complex suggestions of variations in space experience. Her compositions always billow and dip; hurtle into space, as well as skim the breadth of the canvas. The jabbing, coarse technique she has used effectively suggests the turbulence and vigor of her own experience in space—her motility, her avidity.

But it is in those compositions which the frayed, troughed, thick strokes are countered with ambiguous tone that the best comes through. In a few paintings, she has carried over from older work the soft, fog-like, blurred whites worked behind the foreplane. These diffuse portions, relate the networks of line and give another dimension, spreading as they do into the profounder planes in the picture and linking the cluttered, excited areas with free passages. (Mitchell's space schema are fairly consistent. She composes symmetrically, with a heavy mass often worked diagonally and lighter volumes off to one side. Or with the massed lines along a horizontal plane moving up to a climactic crest above which there is openness.) She is a painter who tends to concentrate all her powers in a single idiom while she is about it, and the paintings in this show had a consequent monotony of content. She has convincingly given us power and energy now. It remains for her to expand her form repertory to include more varied, and perhaps more subtle emotional sources.

* * *

Richard Diebenkorn's recent flight into reality (at the Poindexter Gallery) has aroused considerable comment and probably caused him considerable embarrassment. The back-to-the-figure prophets have claimed him as their own and the abstract stalwarts have regarded him as a heretic beyond support. It is an uncomfortable position for Diebenkorn any way you look at it.

Aside from these external annoyances his shift to the figure brought in its wake, Diebenkorn has evidently had to cope with inherent problems in the new style, and they remained troubling throughout his exhibition. These large, simplified figure paintings, in which a single human being is usually posed against an expansive landscape, had a touching clumsiness about them. Diebenkorn has been forced by the presence of the figure to pull in his imagination and submit to the dictates of real perspective. No matter how much he tried to suggest the abstract grandeur of the vistas his personages contemplate, he could not endow these paintings with the horizonless flow of his former landscape abstractions. The people, as tenderly and even abstractly as they are observed, are insistent and hold the painter to their measure.

Diebenkorn obviously felt a need to express his feeling about the human being in relationship to his environment. More than that, he probably needed to get away from himself—to make the eyes of his models do all the seeing. Yet, his particular painting strength was in the area of uninhibited expression of vast space. His special qualities lay in the way he could convoke a series of planes—usually in personal and striking, dissonant colors—reading out into a breath-taking infinity. With the interjection of the normally proportioned human figure, Diebenkorn had to relinquish this fertile dream of vastness.

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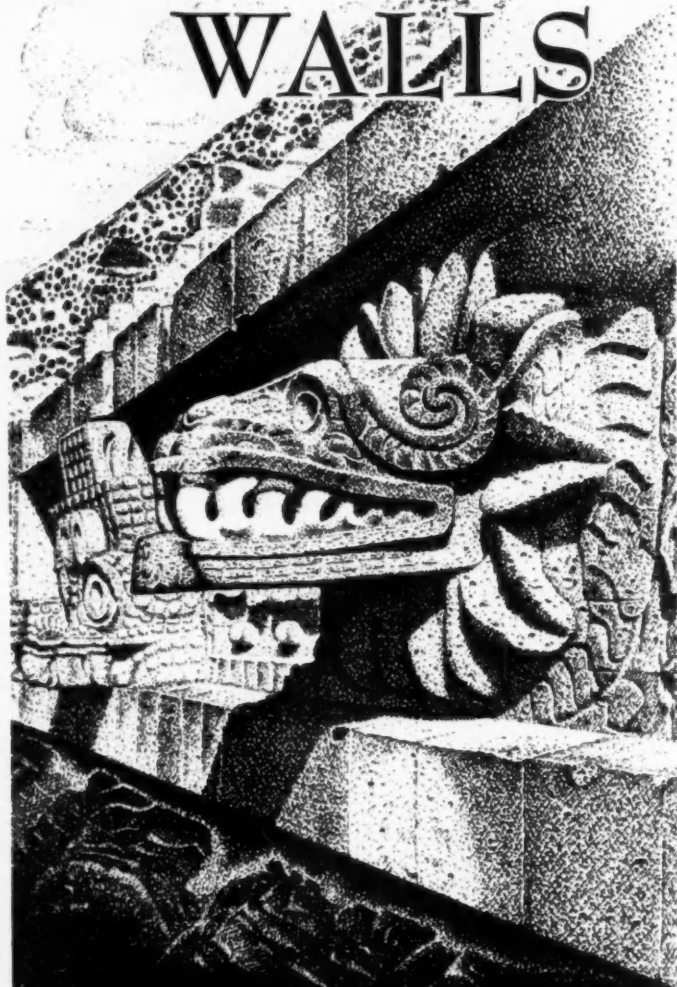
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CASE STUDY HOUSE NO. 21

(Continued from Page 14)

The entire house is surrounded by a constructed pond with brick paved "bridges" connecting the house and yard at certain key locations. The steel columns are based on concrete piers jutting out of the water and the floor level is approximately 8" above the water level. The interior patio also has its pool, maintaining the water theme from outside to interior. Water falls into this interior pool down the face of a ceramic tile panel. All the pools are joined by piping to maintain circulation. Thus water becomes the main landscaping theme and an important architectural element of the house. The landscaping will continue the planer theme with the use of gravel and paved surfaces, interrupted only by deliberately planted trees.

Certain elements of planning and detail constitute refinements of experiments with light steel frame and curtain wall construction while other aspects suggest the beginning of new uses and possibilities. Detailing at the top and bottom of the curtain walls allows for concealed gutters and drips without water staining. Scuppers carry run off from the roof out to the surrounding pool. Circulating water will be pumped through these scuppers in the summer for circulation and aeration.

MUSIC

PETER YATES

POETRY AND JAZZ-III

"The blues," Leadbelly told us, "the blues is a lonely man goin' down a lonesome road at night, alone, singing." The scene changes a little here but it signifies the same, in these *Lonesome Boy Blues* by Kenneth Patchen. Read very slowly. Let the sounds of the words fall slowly with space and silence in between.

Oh nobody's a long time
Nowhere's a big pocket
To put our little
Pieces of nice things that
Have never really happened
To anyone except
Those people who were lucky enough
Not to get born
Oh lonesome's a bad place
To get crowded into
With only
Yourself riding back and forth
On
A blind white horse
Along an empty road meeting
All your
Pals face to face
Nobody's a long time

That's poetry, but you can sing it if you think of a tune. The melody is made of words, placed so that every one of them may be heard, poetry that distinguishes itself not by any rhyme-scheme or faithfulness to the iambic pattern that is supposed to be the "natural rhythmic fall of English verse," as somebody said some time, having rectified the verses of Shakespeare so that each would come out as closely as possible to two-times-five and forgetting to observe how more effectively they are distributed in the first Folio; the melody is the sound of words falling each surprisingly and rightly, right in unexpected place. The rhythm is made by the fall of this syncopation against fixed time. Your purist will ask: Which fixed time fixed to what? Which is the proper question for him to ask, because he is accustomed to a ticking of syllables, each, whether or not it can be heard, accounted for by a procedure of counting out with little marks, called scansion. Now just as nobody who really writes ever stops to parse a sentence to be sure that it will pass the canons of intelligibility and good taste, so no poet worth throwing to the critics as a poet ever can remember how to scan a line. When Patchen is reading he beats time with his foot: I do, too, whether reading aloud poetry or prose. The rhythm is not this fixed beat but what you are hearing in relation to a similar fixed beat, which the words by their rhythm are requiring you, too, to beat, if you have any rhythm in you, unconsciously, in your own muscular system and inside. This is rhythm, and the more any poet can substitute in this rhythm silence for unneeded syllables that would not be heard, the

more will he be using wherever they are needed syllables that can be heard in their own right. This is mostly the way by which American poetry nowadays is distinguishing itself from English.

Because some poems so written are their best tunes, Kenneth Patchen has chosen to have some of his lyrical poems set to jazz music that plays around them while he reads. His resonant voice doesn't need singing, as deep and rich in natural overtones as that of his friend Dylan Thomas. Stravinsky reckoned with this, the effect of such a voice, alone, reading, when he set Thomas' *Do not go gentle to music* as a memorial for him. The musical setting grieves in the clash of canonic melodies passed between string quartet and four trombones, while the singer simply and clearly sings. Thus the emphasis is transferred from the voice alone to the relationship between words and music. Patchen, remembering the last voice, objected to this setting; he couldn't accept that grief could be like this, impersonal, objective, and be grief. But that is Stravinsky's way, and I feel it as he means it to be felt. Thomas reading needed no music, nor does Patchen.

Patchen and his composer Allyn Ferguson have found a way different from that of Stravinsky. They began like Stravinsky with the poet reading. They taped many of the poems as Patchen read them, then Ferguson began building his jazz designs around the reading.

It's dark out, Jack
The stations out there don't identify themselves
We're in it raw-blind, like burned rats
It's running out
All around us
The footprints of the beast, one nobody has any notion of
The white and vacant eyes
Of something above there
Something that doesn't know we exist
I smell heartbreak up there, Jack
A heartbreak at the center of things —
And in which we don't figure at all.

Take a poem like that — is it a poem? oh yes, it's a poem — and set music around the slow, timed, tired-seeming, almost monotone, so rigorously placed in slight deviations from the monotone, entry and wait and reentry of the words. You wait for the next words — Patchen can make you wait—as you would wait for someone slowly telling out what is in his heart, one of those times when a man's heart-beat does toll out while you listen to him; and the music is all the world going on all around. You don't quite listen to it; you listen for the words. The music heightens your attention. One of the poems they have set to music is nothing but the word "Wait" repeated in different rhythmic relations with the silence, the music, what is not said. Such a poem cannot speak for itself fully on the page. Indeed many of Patchen's poems do not altogether come alive, until the sound of them has been timed and placed in the memory by reading. Then you can understand how some of the hollows in some of Patchen's longer poems are no more than a dropping off, relaxing before the resurgence of power, the vocal climax, that can be so very moving when he reads his poems. Some of that, the voice, cuts below the level of reason.

There's art in all this. If it's jazz you want, I'm not sure that what Ferguson is writing is just jazz. He's a longhair who cut it short, a sharp circle that was square. In the circumstances, the music has to be composed. Haphazard music to haphazard reading would defeat the timing. Does the music use too many instruments? In his Chamber Jazz Sextet — the name tells very clearly what it is he believes he is doing — Ferguson's six players get around on enough instruments, three or four apiece, so that if there were players at one time for all the instruments, the group would be an orchestra: besides the usual piano a reed piano, which sounds like a sort of disembodied harpsichord; non-jazz items, French horn, oboe, bassoon, flute. That comes back to what one believes is the exact line between jazz as jazz and classical as classical and sound as music. American jazz, American music, partly out of jazz, is an art of polyphony in sound. Ferguson is the first I know who has successfully interpenetrated the wider intervals of music with the finer intervals of the speaking voice. He imitates phrases but contrasts the sound. (I make these distinctions to keep Harry Patch out of it, who has invented a scale, nearly as fine as the overtone series, to approximate the narrower intervals of speech.) I could offer many qualifications as to what this music isn't. Any critic with a minimum of effort can do that sort of thing to any art-work. New listeners are constantly finding out that Debussy isn't

*Kenneth Patchen reads his poetry with Chamber Jazz Sextet, Cadence CLP-3004, 119 West 57th Street, New York, N.Y.

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Beethoven, and that late Beethoven is not for the half-baked. If you care to ask what Patchen and Ferguson are doing: there's a record.* What they have done together should surprise you the first time and hold your attention for a good many hearings. The vogue may be as great as it has been for the Dylan Thomas records.

I have to pick shorter poems by Patchen to work with. The longer are easier to grasp when he reads them aloud. This doesn't invalidate the publication of such poems on their merits apart from sound; it does explain why Patchen has never been a figure of the little magazines. You can't lump him in with everything else that gets lumped into the little magazines. He doesn't refuse them but he doesn't seek them. Little magazines are too often little in everything, prejudice, point, particularity, and passion. Some poets, whose work fits in the picture, have done very well in the little magazines, for example W. C. Williams. There are little magazine poets, and good ones, just as there are anthology poets. Wallace Stevens ennobled two generations of the little magazines by his inventions, but he didn't come to his full stature as a poet until his poems were collected and we learned that his inventions were meditations, and at what range.

Patchen, who has made poetry a full-time profession, has brought out the larger part of his poetry in books. There we can have it, all his, all together, prejudice, point, particularity, and passion, unblunted by the elegance or inelegance of the poetry or prose next page. That's a hard way to get a living. I first met Patchen in the course of business, interviewing him across a desk, in 1939, and didn't meet him again until this last winter, but I didn't forget him. Big, handsome, full of personality, and determined, he convinced me during a few minutes conversation that he would be a poet, nothing else, and would somehow make a living at it. Football got him into college; he was injured, and that same year I met him the injury occurred; during much of the time between '39 and '57 he lived and wrote in bed. He didn't make a living entirely through his books. In our society even the ruggedest, most individual disbeliever in the right of money and the good of organizations may have to turn sometime or other to the organizational givers of monetary gifts. Usually one of them will help him, regardless of beliefs. Our society is not quite so bad as some of us would paint it. In a large, disinterested way, a few of

the big men with big money have learned that a civilization can't exist without its artists, and that some artists had better be helped and let alone. No money can buy the integrity of an artist who stands for our civilization against our civilization where a man like Patchen stands.

There was also the time when Patchen became so physically helpless, the best of our American poets went together with the best poets of England to raise money for him. When a thing like that happens to a dedicated man it sets him apart from literary commerce. He becomes a lighthouse against the uncommunicative darkness.

In or out of bed Patchen wrote constantly and published, sometimes at a loss to the publishers—wrote perhaps too much. His books, like those of Wallace Stevens, contain a residue of poems that are sketches, manneristic blurbs, sentimental extravagances, a fault to which Patchen is especially subject, oversniffed prejudices, the same point made too often, particularity turned mannered, the soft smear of a foiled passion. He can scold uselessly; he can condemn or damn unfairly; he can let the generality of a virtuous notion sound as if it had a purpose. And he can also ring them like the Creed, these generalizations:

Pause.
And begin again.
It would take little to be free.
That no man live at the expense of another.
Because no man can own what belongs to all.
Because no man can kill what all can use.
Because no man can lie when all are betrayed.
Because no man can hate when all are hated. . . .
Pause.
I believe in the truth.
I believe that every good thought I have,
All men shall have.
I believe that what is best in me,
Shall be found in every man.
I believe that only the beautiful
Shall survive on the earth.

(It deltas out: with a shrug of the shoulders you could leave it there. But see what happens, not only the passion but the particularity—without which passion can be painless as a good intention.)

I believe that the perfect shape of everything
Has been prepared;
And, that we do not fit our own
Is of little consequence.
Man beckons to man on this terrible road.
I believe that we are going into the darkness now;
Hundreds of years will pass before the light
Shines over the world of all men. . . .
And I am blinded by its splendor.
Pause.
And begin again.

This leaves me to say that Patchen, like Emily Dickinson, can afford to throw himself away, working outwards through the dark towards the half-dark, until epiphany. In that light the seven stations of failure are made meaningful. It is not what a poet thinks that matters so much as what he does: that he is there, thinking, a poet. He has then only to wait, working, and be worthy.

Kenneth Patchen and Emily Dickinson are the two supreme American lyricists. Others have written lyrics not less ample, but these two can say all they have to say in the lyrical form. Both are narrow of scope and subject, reflectors of an immense, slow-hurrying cosmic vision, in their deep wells points of light, light-years tall. Both are inclined to a homeliness of expression, to be familiar with death, to exult by hymn-singing, to being very small, lost, and sorrowful, and to spouting fire and brimstone as naturally as volcanoes. Their technical accomplishments are concealed, their faults evident. In comparing Patchen with Dylan Thomas one would find the obvious advantages all on the side of Thomas, who seems at times to have swallowed the bardic lever of verse and at other times to be playing dominoes with rhymes. Both are inclined to nightmare and nonsense, good nonsense and bad sense nonsense. It's when you come to the simple things you learn where Patchen exceeds Thomas. (I know they were good friends, but who else in their like, though they were so different, are you able to compare them with!)

Rifle goes up:

Does what a rifle does.

Star is very beautiful:

Doing what a star does.

Tell them, O Sleeper, that some

Were slain at the start of the slaughter.

Tell them, O Sleeper, that sleet and rain

Are falling on those poor riderless heads

Tell them, O Sleeper, that pitiful hands float on the water. . . .

Hands that shall reach icily into their warm beds.

Now go back and look at that one word: "riderless." Observe how carefully the two unexpected rhymes finish the poem. Or . . . at this praise fragment:

In thee the quills of the sun

Find adornment.

Each of Patchen's books manipulates the material of words according to a different style. Sometimes the form is held to a single design. Sometimes he splashes out with his big personality, uncouth, graceless, determined to have his say without bothering to wait and comprehend how, if it is worth saying, this should be said. Dylan Thomas would jewel up a piece of this half-sort until all the diamonds ran together in a glare of invisibility. Scholars are now busily going to work to prove that in this type of Thomas-poem the paste diamonds are all jewels or the jewel diamonds all paste. Really, it doesn't matter. This is the sort of poem Thomas, in the freshness of youth, could write when he could write no better; and there is a remnant of this same highly competent invertebracy of meaning in his work at the most potent. He was a life torn between power and inadequacy. He ran like a rapids every direction through the chasm downwards. With Patchen you have at first very often the same feeling. After a while you begin to see that there is a backside to his thinking as well as a front side.

They are all intent on an object or ideal
Which seems to be harbored just above me.
The heart moves its head from side to side,
And in each of its eyes there is a tiny slit
Through which a cross looks.

Ambiguous, as ambiguous as Thomas, but no scholarship required. The language is quite simple. This is not notably a good poem. But

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you don't have to scan the *Metaphysicals* or learn Bardic Welsh before you accept it or reject it. The purpose of this perhaps unjust comparison of Patchen with Thomas is to help readers understand that the significance of what's there may be sometimes less than the significance of what isn't.

I shall confess that I make nothing of the poems with scraps of drawing or the drawings with scraps of poems that Patchen intersperses through his volumes. I am a doodler myself; I have a bird period and a dragon period. And I am unacquainted with the Painted Books Patchen turned out as limited press items during his years of physical confinement, printing them on a silk screen press laid across his bed. I do enjoy his habit of printing an occasional poem in his own bold script. Only the sketches in his recent little book of almost-nonsense poems, *Hurrah for Anything*, occasionally strike me, for instance the one on the cover, *The Celery-Flute Player*. As good a choice as any of this wonderful book's poems.

There was a celery-flute player
Who got himself caught burning fire
On top of some old hoodlum's lake;
They wanted to hit him with a hammer,
But couldn't get up the admission
He would have charged them to see it.

You can take your time with that, waiting for it to register. Nonsense poems are not epics, but poets who can write nonsense poems, that stand up on their texture as poems and are not intended to be jokes, are rarer than old masters. Patchen's humor, mordant, morbid, is there, like sunlight at the edge of storm. It thrives in context.

Finally, I would say that Kenneth Patchen, when you begin walking through inside the rooms of his volumes, has caught the modern lack of art in poems about men and women, the loneliness, inability one might say to subsist unconfirmed by woman, the sexual immediacy that can be both raw and embarrassing and more, can seem too important in context to be honest, and he has transferred it into lyrics and love-songs that are no longer, sentimentally, what they ought not to be, because they are simple, beautiful, and honest. (His novel *See You In The Morning* begins this way but ends distressingly otherwise.)

As we are so wonderfully done with each other
We can walk into our separate sleep
On floors of music where the milkwhite cloak of childhood lies
Oh my love, my golden lark, my long soft doll
Your lips have splashed my dull house with prints of flowers
My hands are crooked where they spilled over your dear curving
It is good to be weary from that brilliant work
It is being God to feel you breathing under me
A waterglass on the bureau fills with morning . . .
Don't let anyone in to wake us

Quotation like poetry needs art and can't be too artful. Need I point to the waterglass.

Light thickens,
And the Crow makes Wing toth' Rookie Wood . . .
And my poore Foole is hang'd: no, no, no life? . . .
Neuer, neuer, neuer, neuer, neuer . . .

These, iambic or trochaic? these, rather than "the multitudinous seas" or "Ripeness is all," should serve us for a touchstone. If one have the first, the second will be consequent. I have tried in these pages by quotation to give you a poet, one not yet taken up by the anthologies, not popularized by those public avatars of cheerful rumor whose praise has turned Kenneth Rexroth aside from his true art; a man of principle and force who has stood up for his generation as a poet. Not a lost generation, though an angry one; not a lost poet, though his witness calls down the stars to rain upon us because we are inept.

So I cry out against these living gates (at me, Lord
Look at me! why must Thou assume
That this wild wrong face despairs of Thee? . . .

You will find all you need of him to begin with in *Selected Poems*, enlarged and republished in 1957 by *New Directions*.

(I am sorry that the allotment of space I have set myself has not been large enough to include, as I had planned, the clutch of books sent me lately by Jonathan Williams, who has also published two books by Patchen. These I must leave until I have caught up with music.)

MUSEUM — BEGROW AND BROWN

(Continued from Page 19)

Other public spaces, required for the circulation, comfort and instruction of visitors include a library, meeting rooms and an auditorium for lectures and films, a donors' room, rest rooms and lounges, and shop space where items of information and souvenirs may be purchased. At the back of a trustees' room will be a lounge and kitchenette and an elevator which will connect to the administrative area on the lower level.

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From the stairway at the lobby the administrative area on the lower level can be entered.

NOTES IN PASSING

(Continued from Page 9)

before reaching the present stage. It is perhaps not impossible to stimulate this process of evolution, until the image merges with certain universal images which contain, yet transcend, several other images. But treaties, laws or political institutions could not by themselves accelerate such a movement unless certain focal points of popular sentiment also existed.

With the disappearance of kings and military chiefs, what new objects received the fund of emotion thus released? To what extent have the symbolic images in question inherited the prestige formerly enjoyed by national figures? How far have they been robbed of their prestige by such new objects of popular affection as film stars, great sportsmen and heroes of war or crime, all of whom are no longer symbols of group-dignity, but of the unfulfilled aspirations of the individual?

These are questions to which no reply can be given at present since no studies have been made of the objects of popular affection in the various countries; or of the genealogy of national images; and of the projection and exchange of images between one country and another. Until it has been done, certain factors of mass psychology will remain obscure; the abrupt switches of public opinion will remain a mystery, and statesmen will continue to be confounded, and their calculations upset, by such phenomena as the Hitlerian landslide in 1933.

—UNESCO

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

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NAME

ADDRESS

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ZONE

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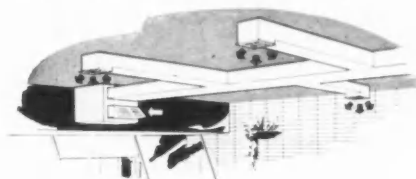
• SHOPS



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JUST SWITCH FROM COOL TO HEAT
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ALLOWS FOUR COMFORT POSITIONS
- **PROPER AIR DELIVERY**
QUIET DRAFT-FREE COOL OR HEAT
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ATTIC, BASEMENT, OR CENTRAL HALL
- **FILTER CLEAN AIR**
NO SMOG, DUST, SOOT, OR POLLEN
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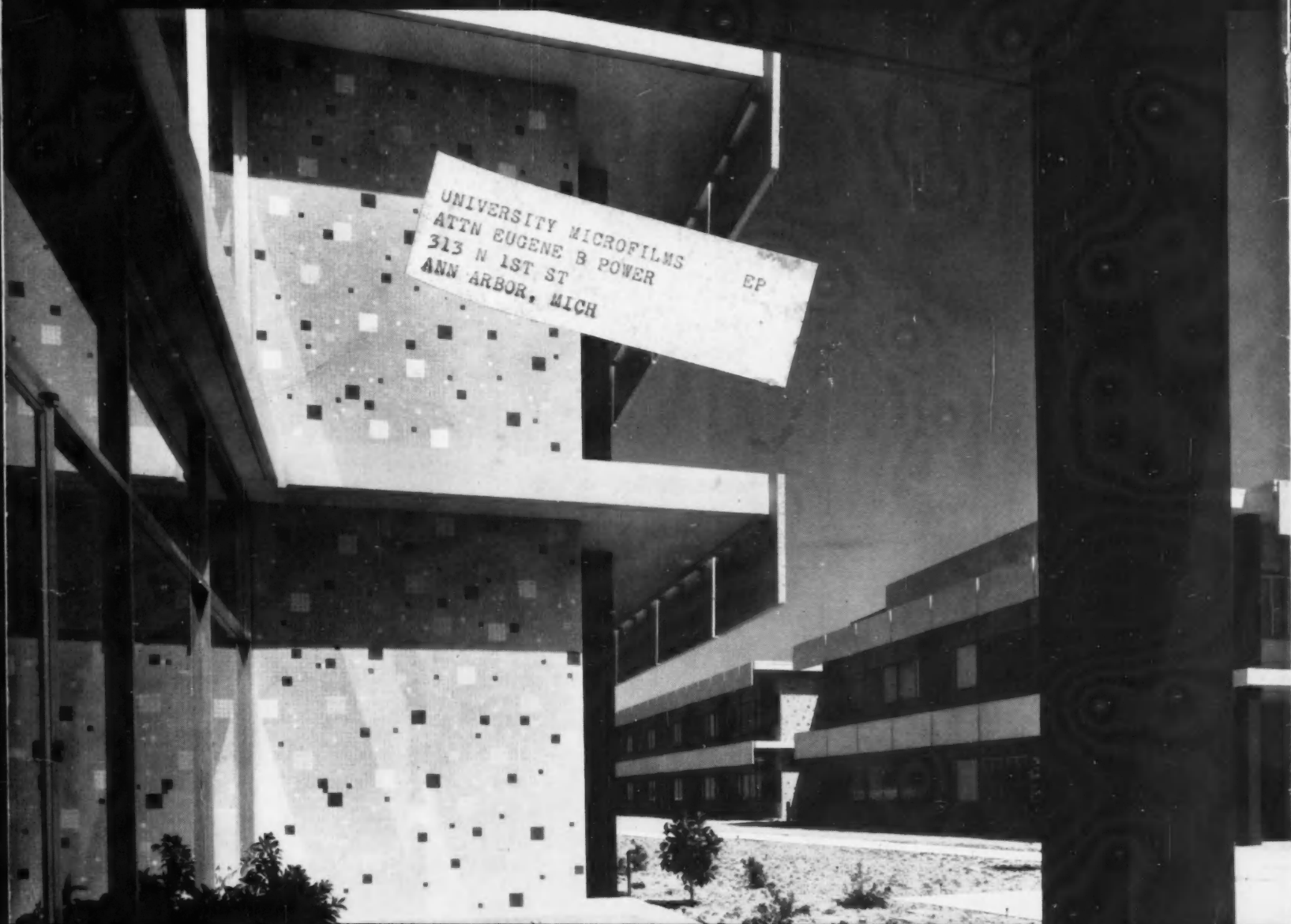
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